THE

Builder's Dictionary:

OR,

ARCHITECT'S Companion.

Explaining not only the

TERMS of ART

In all the ſeveral

PARTS of ARCHITECTURE:

But alſo containing the

THEORY and PRACTICE

Of the various

BRANCHES of that USEFUL and NOBLE

ART requiſite to be known by

MASONS,
CARPENTERS,
JOINERS,
BRICKLAYERS,
PLAISTERERS,
PAINTERS,
GLAZIERS,
SMITHS,
TURNERS,
CARVERS,
STATUARIES,
PLUMBERS, &c.

Alſo neceſſary Problems in

ARITHMETIC, GEOMETRY, MECHANICS, PERSPECTIVE, HYDRAULICS, and other MATHEMATICAL SCIENCES.

Together with

The Quantities, Proportions, and Prices of all Kinds of MATERIALS uſed in BUILDING; with DIRECTIONS for Chuſing, Preparing, and Uſing them. The ſeveral Proportions of the FIVE ORDERS of ARCHITECTURE, and all their Members, according to VITRUVIUS, PALLADIO, SCAMOZZI, VIGNOLA, M. LE CLERC, &c. and alſo by Proportions of Equal Parts.

With RULES for the Valuation of HOUSES, and the EXPENCE calculated of Erecting any FABRICK, Great or Small.

The Whole Illuſtrated with more than Two Hundred FIGURES, many of them very curiouſly Engraven on COPPER-PLATES. Being a Work of great Uſe, not only to ARTIFICERS, but likewiſe to GENTLEMEN, and others, concerned in BUILDING, &c.

VOL. II.

LONDON:

Printed for A. BETTESWORTH and C. HITCH, at the *Red-Lion* in *Pater-noſter-Row*; and S. AUSTEN, at the *Angel* and *Bible* in *St. Paul's Church-Yard.*

M.DCC.XXXIV.

THE NEW
BUILDERS *Dictionary*:
OR
Gentleman's *and* Architect's
COMPANION.

JAMBS } JAUMS } [in *Carpentry*] Door-Poſts, alſo the upright Poſts at the Ends of Window Frames

JAMBS } JAUMS } [with *Brick-layers* &c.] the upright Sides of Chimneys, from the Hearth to the Mantle-Tree

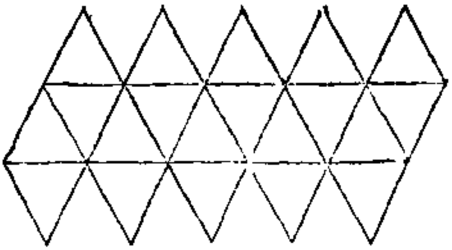
The Word is *Jambe* in *French* and ſignifies a Leg

ICHNOGRAPHY [in *Architecture*] a Deſcription or Draught of the Plat-Form or Ground-Work of a Houſe or other Building Or it is the Geometrical Place or Plat-Form of an Edifice or the Ground-Plot of an Houſe or Building delineated upon Paper, deſcribing the Form of the ſeveral Apartments, Rooms, Windows, Chimneys, &c And this is properly the Buſineſs of the Maſter Architect or Surveyor, being indeed the moſt abſtruſe and difficult of any

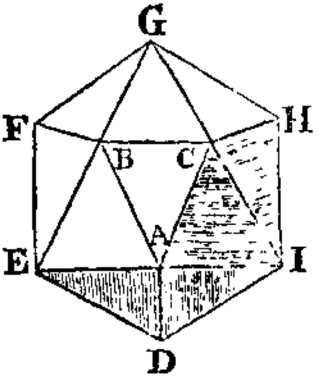
ICHNOGRAPHY [in *Perſpective*] is the View of any Thing cut off, by a Plane parallel to the Horizon, juſt at the Baſe or Bottom of it

ICOSIHEDRON is a Solid Body contain'd under 20 equal and equilateral Triangles Or,

ICOSIHEDRON is a Solid, which conſiſts of 20 triangular Pyramids, whoſe Vertices meet in the Centre of a Sphere, which is imagined to circumſcribe it; and therefore have their Height and Baſes equal. Wherefore the Solidity of one of theſe Pyramids being multiplyed by 20, the Number of Baſes, gives the ſolid Content of the Icoſihedron.



This Figure being drawn in Paſt-Board, cut half through and then folded up neatly together, will repreſent an *Ico dron*



Let A B C D E F G H I, be an Ichoſihedron, each Side of which is 12 Inches, the ſolid and ſuperficial Content is requir'd.

The Icoſihedron is compos'd of 20 triangular Pyramids, with their Vertices all joining in the Centre.

Therefore if the Solid Content of one Pyramid be multiply'd by 20, the Product is the whole Solid Content of the Icoſihedron.

```
10   39224
         6
62   35344
        20
1247 - 0688
```

The third Part of the tude of the Pyramid.

```
30235456
 4435326
181382736
 6046091
  906914
  151152
    9069
    1209
     121
188 - 497292
          2
3769 - 94584
```

The Sol

The ſuperficial Cont
1147 - 0688

A TABLE ſhewing the Solidity and ſuperficial Content of any of the Regular Bodies, the Sides being 1 or Unity

The Names of the Bodies	The Solidity	Superficies
Tetrahedron	0 - 1178511	1 732051
Octahedron	0 - 4714045	3 · 464102
Hexahedron	1 0000000	6 000000
Icoſihedron	2 - 181695	8 660254
Dodecahedron	7 - 663119	20 645729

By this Table the Content either Superficial or Solid, of any of theſe Bodies, may very readily be found, for all like Superficial Figures, are in Proportion one to another, as are the Squares of their like Sides, therefore it will be as the Square of 1 (which is 1) is to the Superficial Content in the Table, ſo is the Square of the Side of the like Body, to the Superficial Content of the ſame Body

Therefore, if the Number in the Table be multiply'd by the Square of the Side given, the Product will be the Superficial Content requir'd

All like Solids are in ſuch Proportion to each other, as are the Cubes of their like Sides, therefore it will be as 1 (which is the Cube of 1) is to the Solid Content in the Table, ſo is the Cube of the Side given to the Solid Content requir'd

Therefore if the Number in the Table be multiply'd by the Cube of the given Side, the Product will be the Solid Content of the ſame Body.

JET D'EAU is a *French* Term, commonly us'd for a Fountain, which caſts up Water to any conſiderable Height in the Air

M *Mariote* ſays a *Jet d'Eau* will never riſe ſo high as its Reſervatory, but always falls ſhort of it by a Space, which is, in a ſubduplicate Ratio of that Height, and this he proves by ſeveral Experiments

He tells us alſo, that if a greater Branch is cut into many ſmaller Ones, or is diſtributed thro' ſeveral *Jets*, the Square of the Diameter of the main Pipe, muſt be proportioned to the Sum of all the Expences of its Branches, and particularly, that if the Reſervatory be 52 Foot high, and the Adjutage half an Inch in Diameter, the Pipe ought to be 3 Inches in Diameter

IMAGE [in *Opticks*] is the Appearance of an Object by Reflection or Refraction

In all Plane Speculums, th
Image appears of the ſ
Magnitude as the Obje
as far behind the S
as the Object is d
it

In Convex Speculums, the Image is farther diſtant from the Centre of the Convexity, than from the Point of Reflection, and the Image appears leſs than the Object

IMPASTATION [in *Maſonry*] a Term us'd for a Work made of Stuck or Stone, beaten and wrought up in Manner of a Paſte

IMPERFECT Numbers [in *Arithmetick*] are thoſe whoſe Aliquot Parts taken together, don't make the juſt Number but either come ſhort of it, in which Caſe they are called *deficient Numbers*, or exceed it, and in this Caſe call'd *Abundant Numbers*

IMPOSTS [in *Architecture*] are what are ſometimes call'd Chapitrels being the Parts on which the Feet of Arches ſtand

Theſe *Impoſts* are conformable to their proper Orders

The *Tuſcan* has only a *Plinth*, the *Dorick* has 2 Faces crown'd the *Ionick* a Larmier or Crown over the two Faces, and its Mouldings may be carved, the *Corinthian* and *Compoſite* have a Larmier Freeze, and other Mouldings

The Projectures of the *Impoſts* muſt not exceed the naked of the Pilaſter

Sometimes the Entablature of the Order, ſerves for the *Impoſt* of the Arch, and this has a very grand and ſtately Appearance

The *Impoſt* is a Thing very eſſential to the Compoſition of Ordonnances, inſomuch that hout it, in the Place where Curve Line of the Arch meets with the perpendicular Line of the Pillar, there always ſeems a kind of Elbow

Mr *Perrault* defines it the *Plinth of a little Corniſh*, that crowns a Peer, and ſupports the firſt Stone, whence a Vault or Arch commences

It derives its Name from the *Italian* Impoſto, ſurcharg'd or burthen'd with, or laid upon

M *Le Clerc* defines Impoſts to be little Corniſhes, which terminate the Piedroits of Portico's, and are peculiarly appointed to receive the Extremes of their Arches, with their Archivolts or Head-Bands

He tells us he uſually propoſes 2 Deſigns of Impoſts, different in Height and Projecture, the loweſt is for Portico's where the Columns have no Pedeſtals, and the other for Portico's where they have; that is, the little Impoſts are for little Arches, and the large Impoſts for large Ones, it being highly reaſonable, that the Bigneſs of the Impoſt ſhould be proportionable to that of the Portico

He likewiſe obſerves that Care muſt be taken that the Impoſt never exceed the Semi-Diameter of the Column behind, nor intercept any Thing of its roundneſs before

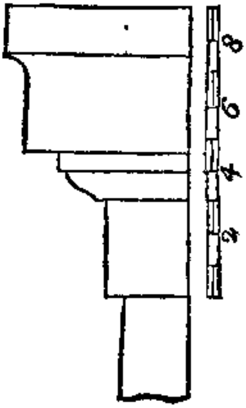
He adds that the moſt perfect Arches of the *Ionick* Order, are thoſe which conſiſt of a Semi-Circle, and the Impoſts are moſt uſually plac'd on a Level with the Centre

However there are ſome Architects, who from an optical Conſideration, place them a few

Minutes lower, and 'tis with Judgment they do it, for as the Projecture of the Impoſt hides a little Part of the Arch from the Eye, 'tis but reaſonable, that it ſhould be lower'd a little, to leave the intire Semi-Circle in View, which otherwiſe would not appear in View

Some late Authors have given the following Rules for dividing the *Impoſts* of *Arches*, by the Proportions of equal Parts, any Height being given (for either of them) is divided into Nine Parts

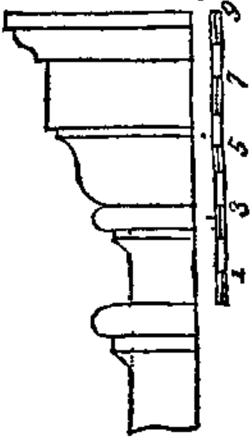
In the *Tuſcan* Impoſt,



the Facia or Band hath 3, the Ogee 1, the Fillet ½ a Part, the Corona 3, and the Band 1 ½

For the *Projections*, the Facia hath ½ a Part, the Ogee 2, the Corona 3, and the whole 3 ½. As in the Figure.

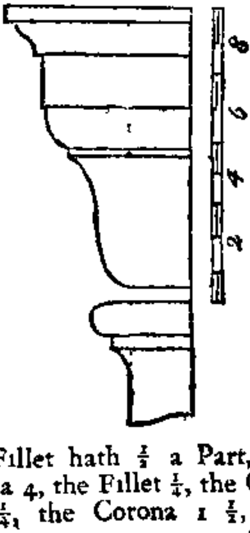
In the *Doric* Impoſt,



the Frize is 2, the Fillet ¼, the Aſtragal ¾, the Scima Recta 2 ¼, the Fillet ¼, the Corona 2, the Ogee 1, and the Fillet ½ a Part

For the *Projections*, the Fillet hath ½ a Part, the Aſtragal 1, the Corona 2 ½, and the Whole 3 ½ As in the Figure

In the *Ionic* Impoſt,

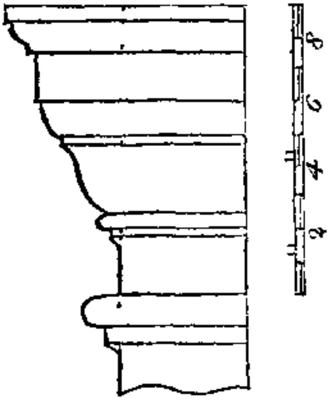


the Fillet hath ½ a Part, the Scima 4, the Fillet ¼, the Ovolo 1 ¼, the Corona 1 ½, the

Ogee 1, and the Fillet ½ a Part.

For the *Projections* the Scima hath 1 ¾, the Corona 2 ½, and the Whole 3 ½, as in the Figure.

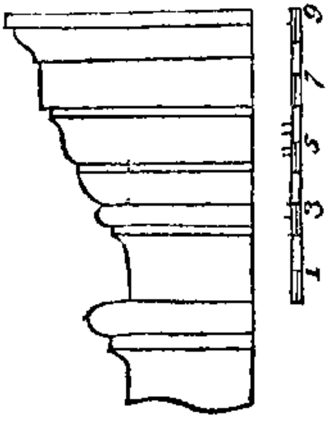
In the *Corinthian* Impoſt,



the Frize hath 1 ¾, the Fillet ¼, the Aſtragal ½ a Part, the Scima 2 ¼, the Fillet ¼, the Ovolo 1, the Corona 1 ½, the Ogee 1, and the Fillet ½ a Part

For the *Projections*, the Fillet hath ¼, the Aſtragal ¾, the Scima 1 ¾, the Corona 2 ½, and the Whole 3½, as in the Figure

In the *Compoſite* Impoſt,



the Frize hath 2, the Fillet ¼, the Aſtragal ¾, the Ovolo 1, the Fillet ¼, the Scima 1 ½, the Fillet ¼, the Corona 1 ½, the Ogee 1, and the Fillet ½ a Part

For the *Projections*, the Fillet hath ¼, the Aſtragal ¾, the Ovolo 1 ½, the Scima 2 ¼, the Corona 2½, and the Whole, 5½ as in the Figure

The *Collerino* of each of the laſt 4 Orders is 1 of theſe Parts, and the Fillet ½ a Part more

For the *Projections*, the Fillet is ½ a Part, and the Whole 1 and ½

IMPROPER FRACTIONS [in *Arithmetick*] are ſuch as have their Numerators equal to, or greater than their Denominators as $\frac{4}{2}$ $\frac{5}{3}$ &c which are not properly Fractions, but either whole or mixt Numbers, and are only put into the Form of *Fractions*, in Order to be added, ſubſtracted, multiply'd or divided

INCH is a known Meaſure, the twelfth Part of a Foot, containing the Space of three Barly Corns in Length

INCIDENCE *Point* [in *Opticks*] is that Point in which a Ray of Light is ſuppos'd to fall on a Piece of Glaſs

INCOMMENSURABLE *Numbers* [in *Arithmetick*] are ſuch as have no common Diviſor, that will divide them both equally, as 3 and 5

INCOMMENSURABLE *Quantities* [in *Geometry*] are thoſe, which have no aliquot Part, or any common Meaſure, that may meaſure them, as the

Diagonal and the Side of a Square, for altho' that each of theſe Lines have infinite aliquot Parts, as the half the Third, &c yet not any Part of the one being ever ſo ſmall, can poſſibly meaſure the other, as is demonſtrated by *Euclid* III 117 El 10 but yet is commenſurable in Power

INCOMPOSITE Numbers are the ſame with thoſe *Euclid* calls Prime Numbers

There is a Table of Incompoſite Numbers in Dr *Pell's* Edition of *Brancker's Algebra*, which not only gives an orderly Enumeration of all odd Numbers, which are not Compoſite, but it ſhews alſo that none of the Reſt are ſo This Table being uſeful, the Reader may have Reference to it

INDETERMINED PROBLEM is one which is capable of an infinite Number of Anſwers, as to find 2 Numbers, whoſe Sum together with their Product ſhall be equal to a given Number, or to make a Rhomboides ſuch, that the Rectangle under the Sides be equal to a given Square, both of which Problems, will have infinite Solutions

INDICO is a dark blue if work'd by it ſelf, but it is uſually mix'd with white to remedy this, and then it makes but a very faint blue, this Colour is the Tincture of a Vegetable call'd by that Name, and alſo *Anil*, and grows in both the Weſt and Eaſt *Indies*, the Leaves of which being put into wooden Ciſterns fill'd with Water, are often ſtirr'd violently, till the greateſt Part be reduc'd to a Slime or Mucilage, which being ſeparated from the Water, when ſunk to the Bottom and dry'd, produces that Subſtance, which is by us call'd *Indigo*

Indigo will grind very fine, and lie with a good Body, and is very much us'd in vulgar Painting

Note, That the longer this Colour is ground, the more beautiful and fair it will look

INDIVISIBLES [in *Geometry*] are ſuch Elements or Principles as any Body or Figure may ultimately be reſolv'd into And theſe Elements or Indiviſibles are in each peculiar Figure ſuppos'd to be infinitely ſmall

1 With Regard to which Notion, a Line may be ſaid to conſiſt of Points, a Surface of Parallel Lines, and a Solid of Parallel and Similar Surfaces and then becauſe each of theſe Elements is ſuppos'd to be indiviſible if in any Figure a Line be drawn thro' the Elements perpendicularly, the Number of Points in that Line, will be the ſame Number of Elements

2 Whence we may ſee, that a *Parallelogram*, *Priſm* or *Cylinder* is reſolvable into Elements or Indiviſibles, all equal to each other, parallel and like to the Baſe, a *Triangle* into Lines parallel to the Baſe, but decreaſing in Arithmetical proportion, and ſo are the Circles which conſtitute the Parabolick Conoid, and thoſe which co ſtitute the Plane of a Circ the Surface of an I Cone

3. A *Cylinder* may be reſolv'd into Cylindrical Curve Surfaces, having all the ſame Height and continually decreaſing inwards

If a finite Quantity be divided by an infinitely ſmall one, the Quotient will be an infinitely great one and if a finite Quantity be multiply'd by an infinitely ſmall one, the Product will be an infinitely ſmall one.

But if by an infinitely great One, the Product will be an finite Quantity

If an infinitely ſmall Quantity be multiply'd or drawn into an infinitely great one, the Product will be a finite one

INFINITELY INFINITE FRACTIONS, a Term us'd when all the Fractions, whoſe Numerator is 1 are together equal to an Unite, And hence it is deduc'd, that there are not only *infinite* Progreſſions, or Progreſſions *in infinitum*, but alſo *infinitely* farther than one Kind of Infinity

That theſe infinitely infinite Progreſſions are notwithſtanding computable, and to be brought into one Sum, and that not only finite, but into one ſo ſmall, as to be leſs than any aſſignable Number That of infinite Quantities Some are equal, others unequal That one infinite Quantity may be equal to 2 or 3 or more Quantities, whether finite or infinite

INFINITE or INFINITELY great QUANTITY, is at which has no Bounds, ds or Limits,

INFINITELY SMALL QUANTITY, is that which is ſo very ſmall, as to be incomparable to any finite Quantity, or which is leſs than any aſſignable Quantity

1 No infinite Quantity can be augmented or leſſen'd by adding to or taking from it a finite Quantity Neither can a finite Quantity be augmented or leſſen'd by adding to, or taking from it an infinitely ſmall Quantity

2 If there be 4 Proportionals, and the Firſt is infinitely greater than the Second, then the Third muſt be infinitely greater than the Fourth

INORDINATE PROPORTION is when the Order of Terms is diſturb'd, as ſuppoſing 3 Magnitudes in one Rank, and 3 other proportional to them in another, and you compare them in a different Order, as ſuppoſe there are in one Rank theſe three Numbers 2, 3, 9, and in another Rank theſe other three 8, 24, 36, Proportional to the Precedent in a different Order, ſo that 2 ſhall be to 3 as 24 to 36, and 3 to 9 as 8 to 24, then caſting away the mean Terms in each Rank conclude the firſt 2 in the firſt Rank is to the laſt 9, as 8 the firſt of the other Rank to the laſt 36

INSCRIBED [in *Geometry*] a Figure is ſaid to be inſcrib'd in another, when all the Angles of the Figure inſcrib'd touch either the Angles, Sides, or Planes of the other Figure

INSULATED [*Inſulatus*] is a Term apply'd to a Column that ſtands alone, or free from any contiguous Wall, &c like an Iſland in the Sea. The French call it Iſolee

INTACTÆ are right Lines, to which curves do continually approach and yet never meet with them, theſe are uſually called *Aſymptotes*

INTERCOLUMNIATION [in *Architecture*] is the Space between two Columns, which in the *Dorick* is regulated according to the Diſtribution of Ornaments in the Frieze, but in the other Orders, according to *Vitruvius*, is of five different Kinds, *viz* *Pycnoſtyle*, *Syſtyle*, *Euſtyle*, *Diaſtyle* and *Aræoſtyle* This is by the *Latins* call'd *Intercolumnium*

M *Le Clerc* ſays, that where the Columns of the *Tuſcan* Order are without Pedeſtals, and without Porticoes too, there are three ſeveral Spaces or Diſtances, at which they may be plac'd, *viz* a large, a mean, and a little Diſtance

The firſt and ſecond ſhew the greateſt and leaſt Space, which can be reaſonably interpos'd between the Columns of the Order, when they follow each other one by one, and the third ſhews how near they may be plac'd, when they are to follow each other 2 by 2

When thoſe Columns ſtand 2 by 2, between each Pair the greateſt Diſtance muſt be made, which is 9 Modules, reckoning from the Axis of the one to that of the other

When they follow each other 1 by 1, the Interval ought not to exceed 4 Modules, 20 Minutes, from one Axis to the other

It is not, he ſays, however to be ſuppos'd that theſe Proportions are ſo preciſe, as that they may not be varied a few Minutes when Occaſion ſhall require, but this muſt be obſerv'd, that the leſs the Variation is, the better 'twill be

In the	The Intercolumniation muſt be	Diameters of the Body of the Column below.
Tuſcan	4	
Dorick	3	
Ionick	2	
Corinthian	$2\frac{1}{4}$	
Compoſite	$1\frac{1}{2}$	

The INTERCOLUMNS of the *Ionick* Order, M *Le Clerc* ſays, that the Diſtances of this Order are adjuſted by a certain Number of Denticles, which leave a convenient Space between them, with this Circumſtance, that there is always found one in the Middle of each Column.

Thus, he ſays, when he mentions 35 Denticles between the Axes of the Columns, it is to be underſtood that there are 24 whole ones, and 2 halves, one at each Extream, the firſt *Denticles* and the laſt each being cut into 2 equal Parts by the Continuation of the Axis of the Columns

Whence it may be obſerv'd that in caſe there be a Neceſſi for augmenting or diminiſhing the Inter-columns, it muſt be done by augmenting or diminiſhing the Number of theſe *Denticles*, which however, ought never to exceed 1 or 2 *Denticles* at the moſt

In the *Roman Order*. As in the *Ionick Order*, the Diſtances of the Columns are to be adjuſted by a certain Number of Denticles, ſo, he ſays, in this Order, they muſt be adjuſted by a certain Number of Modillions, with this Reſtriction, that there be always one exactly in the Middle between each Column

The Inter-Modillions having been at firſt regulated by the Diſtance, that ought to be between the two Columns

INTERSECTION [in *Mathematicks*] the cutting of one Line or Plane by another, thus we ſay, that the mutual Interſection of 2 Planes is a right Line

INTERTIES
INTERDUCES [in *Architecture*] are thoſe ſmaller Pieces which lie Horizontally between the Sommers, or between them and the Sell and Raiſon

INTERVAL *Of the Fits of eaſy Reflection, and of eaſy Tranſmiſſion of the Rays of Light* Is the Space between every Return of the Fit and the next Return. Theſe Intervals Sir *Iſaac Newton* ſhews how to collect, and thence to determine whether the Rays ſhall be reflected or tranſmitted at their ſubſequent incidence on any pellucid Medium

INVERSION an Action by which any Thing is inverted or turn'd backwards Problems in Geometry and Arithmetick are often proved by *Inverſion* or making a contrary Rule or Demonſtration

JOBENTS, ſee *Nails*

JOINT [in *Architecture*] is the Separation between the Stones, which is filled with Mortar, Plaiſter or Cement

JOINT [in *Carpentry*, &c] ſignifies the ſeveral Manners of Aſſembling of Pieces of Wood together, as a Dovetail-Joint, *&c*

JOINT RULE, ſee *Rule*

JOGGLE PIECE, ſee *Crown Poſt*

JOISTS [in *Architecture*] are thoſe Pieces of Timber fram'd into the Girders and Summers, on which the Boards of the Floors are laid

Scantlings of Joiſts, at full Length (to bear in the Wall)

Being	12 Foot	ought to	8 Inches and 3 Inches
	11 Foot 6 Inches	be in their	7 Inches and 3 Inches
	10 Foot 6 Inches	Squares	6 Inches and 3 Inches

And binding or trimming Joiſts

Being in Length	7 Foot	Ought to	6 Inches and 5 Inches
	9 Foot	be in their	7 Inches and 5 Inches
	11 or 12 Foot	Squares	8 Inches and 5 Inches

I Them

1 *Their Diſtance and Poſition*] 1 No Joiſts ought to lie at a greater Diſtance from each other, than 10 (or at moſt than 12) Inches

2 All Joiſts on the Back of a Chimney, ought to be laid with a Trimmer, at 6 Inches Diſtance from the Back

3 No Joiſts ought to bear at a longer Length than 10 Foot

4 No Joiſts ought to lie leſs than 8 Inches into the Brick-Wall

5 Some Carpenters furr their Joiſts (as they call it) that is, they lay 2 Rows of Joiſts one over another, the undermoſt of which are fram'd Level with the under ſide of the Girder, and the uppermoſt (which lie croſs the lower ones) lie Level with the upper ſide of the Girder

JOINERY, the Art of working in Wood, or of fitting and aſſembling various Parts or Members together It is call'd by the *French Menuſerie* q d Small Work, by which it is diſtinguiſh'd from *Carpentry*, which is converſant in larger and leſs curious Works

Joiners Work

JOINERS meaſure their Work by the Yard Square, but they take their Dimenſions differently from others, for they have a Cuſtom ſo to do, ſaying, *they ought to meaſure where the Plane touches*, and therefore in taking the Height of any Room, about which there is a Corniſh, and ſwelling Pannels and Mouldings, they with a String begin at the Top, and girt over all the Mouldings, which will make the Room to meaſure much higher than it is, and as for meaſuring about the Room, they only take it as it is upon the Floor

Example 1 If a Room of Wainſcot being girt downwards over the Mouldings) be 15 Feet 9 Inches high, and 126 Feet 3 Inches in Compaſs, how many Yards are contain'd in that Room?

Multiply the Compaſs by the Height, and the Product will be 1988 Feet, 5 Inches, 3 Parts; which being divided by 9, gives 220 Yards, and 8 Feet, the Anſwer

```
Feet     Inches
 126        3
  15        9
 ------------
 630
126
  63 . 1 . 6
  31   6   9
   3   9   0
 ------------
9) 1988 . 5   3

   Anſwer 220 . 8 Fa
```

```
  126 : 25
   15   75
  --------
    63125
   88375
  63125
 12625
 ---------
9) 19884375
 ---------
   220 . 8
```

Example 2. If a Room of Wainſcot be 16 Feet 3 Inches high (being girt over the Mouldings) and the Compaſs of the Room is 137 Feet 6 Inches, how many Yards does it contain

Multiply 137 Feet 6 Inches, by 16 Feet 3 Inches, and the Product will be 2234 Feet, 4 Inches 6 Parts, which being divided by 9, the Quotient will be 248 Yards, and 2 Feet

```
    F        I.
   137   :   6
    16       3
  ----------------
   830
   137
     34    4   6
  ----------------
9) 2234  :  4   6
  ----------------
   248     2   0
```

```
    137 5
    162 5
   -------
     6875
    2750
   8250
  1375
  ----------
9) 2234 375
  ----------
    248   2
```

Facit 248 Yards, 2 Feet

2 Joiners Work, or Wainſcotting

By Scale and Compaſs.

For the *Firſt Example*, Extend the Compaſſes from 9 to 126,25 and that Extent will reach from 15, 75, to 220, 9 Yards

For the *Second Example*, Extend the Compaſſes from 9 to 137,5 and that Extent will reach from 16,25 to 248 Yards and about a Quarter

In Joiner's Work it is to be obſerv'd, and that in meaſuring of Doors and Window-Shutters, and all ſuch Work as is wrought on both Sides, they are paid for Work and half Work, ſo that in meaſuring all ſuch Work, the Content is firſt to be Found, as before, and half that Content muſt be added to it, and that Sum ſo added, will be the Content at Work and Half

Example If the Window-Shutters about the Room be 69 Feet 9 Inches broad, and 6 Feet 3 Inches high, how many Yards do they contain at Work and Half

Multiply 69 Feet 9 Inches by 6 Feet 3 Inches, and the Product will be 435 Feet 11 Inches 3 Parts, the Half of which is 217 Feet 11 Inches 7 Parts, which being added together, the Sum will be 653 Feet 10 Inches and 10 Parts, which being divided by 9, the Quotient will be 72 Yards 5 Feet, the Content at Work and Half.

Feet

```
F.        I
 69  -    9
  6  -    3
-------------
418  -    6
 17  -    3
-------------
435  -   11 - 3
217  -   11 - 7
-----------------
9)653 -  10 - 10
-----------------
  72 - 5
```

Facit 72 Yards, 5 Feet

```
  69 . 75
   6   25
  --------
    34875
   13250
  41850
  ----------
  435  9375
  217  9687
  ----------
  635 . 9062
```

By Scale and Compaſs

Extend the Compaſſes from 9 to 69.75, and that Extent will reach from 6.25 to 48.4 Yards, the Half of which is 24.2, which being added together make 72.6 Yards, the Content at Work and Half

Note, That Deductions are to be made for all Window-Lights, but Window-Boards Supnett Boards and Cheeks, muſt be meaſured by themſelves

IONICK ORDER [in *Architecture*] is the third of the five Orders, and is a Kind of mean between the ſtrong and delicate Orders Its Capital is adorn'd with Volutes, and its Corniſh with Denticles

The Proportions of this Pillar as they are taken from the famous one in the Temple of *Fortuna Virilis* at *Rome*, now the Church of St *Mary* the *Ægyptian* are theſe

1 The *Entire Order*, from the Superficies of the Area to the Cornice are 22 Modules, or 11 Diameters

2 The *Column* with its Baſe contains 18 Modules

3 The Entablature (i e. the *Architrave*, *Frieze* and *Cornice)* contains 4 Modules

4 The *Volute* of the Capital is of an Oval Form

5 The Columns in this Order are often hollowed and furrowed with 24 Gutters, or Channels, call'd Flutes, theſe Flutings are not always Concave from the top of the Shaft to the bottom, but for that third of it next the Baſe, are fill'd up with a Kind of Rods or Canes, by the *French* call'd *Batons*, and in the other 2 thirds are left hollow, or ſtriated in imitation of the Folds or Plaits of a Garment.

The firſt Idea of this Order was given by the People of *Jonia*, who according to *Vitruvius* form'd it on the Model of a young Woman, dreſs'd in her Hair, and of an elegant Shape, whereas the *Dorick* had been form'd on the Model of a ſtrong, robuſt Man

The *Jonick* Order is diſtinguiſh'd from the *Compoſite* in that it has none of the *Acanthus* Leaves in its Capital, and from the *Tuſcan* and *Dorick* too, by the Channels or Fluting in its Shaft

When this Order was firſt invented, its Height was but 16 Modules, but the Ancients to render it ſtill more beautiful than the *Dorick*, augmented its Height by adding a Baſe to it, which was unknown to the *Dorick*

M *Le Clerc* makes its Entablement 4 Modules & 10 Minutes, and its Pedeſtal 6 more Modules, ſo that the whole Order makes 28 Modules 10 Minutes

It is ſaid, that the Temple of *Diana* at *Epheſus*, the moſt celebrated Edifice of all Antiquity, was of this Order

This Order is at preſent us'd properly in Churches and religious Houſes, Courts of Juſtice, and other Places of Tranquillity and Devotion

This Order has one Advantage above any of the Reſt which conſiſts in this, that the fore and hind parts of its Capital are different from its Sides, but this is attended with an Inconvenience, when the Ordonnance is to turn from the Front of the Building to the Side To obviate which the Capital may be made Angular, as is done in the Temple of *Fortuna Virilis*

Scamozzi and ſome other modern Architects have introduc'd the upper Part of the *Compoſite* Capital in Lieu of the *Ionick*, imitating that of the *Temple of Concord*, the 4 Sides of which are alike, in Order to render it more beautiful, the Volute may be made a little more Oval and inclining

The Proportions of the *Ionic* Order by equal Parts, are given by ſome late Authors as follows.

The whole Height is divided into 13 Diameters and a half, the Pedeſtal having two and two thirds, the Column nine, and the Entablature one and four fifths

The Height of the *Pedeſtal* being 2 Diameters and $\frac{2}{3}$, is divided into 4, giving 1 to the Baſe, whoſe Plinth is $\frac{2}{3}$ thereof, the other Part is divided into 8, giving 1 to the Fillet, 4 to the Cymaſe, 1 to the Fillet, and 2 to the Hollow, the breadth of the Die, is 1 Diameter and $\frac{1}{3}$, and the *Projection* of the Baſe is equal to its Height, the upper Fillet hath 3 of theſe Parts, and the lower Fillet 7, the Height of the Cornice is half the Baſe, being $\frac{1}{8}$ of the whole Height, and is divided into 10, giving 2 to the Hollow, 1 to the Fillet, 4 to the Corona, 2 to the Ogee, and 1 to the Fillet, the *Projection* of the Hollow hath 3 of theſe Parts, the Corona 6, and the whole 8

The *Baſe* of the Column, the Height is $\frac{1}{2}$ a Diameter, and is divided into 6, giving 1 and $\frac{3}{4}$ to the Plinth, 1 and $\frac{1}{4}$ to the lower Torus, $\frac{1}{4}$ to the Fillet, 1 to the Scotia, $\frac{1}{4}$ to the Fillet, 1 to the upper Torus, and $\frac{1}{2}$ a Part to the Bead [b] at Top, the Fillet above the Bead is equal to the others, and is Part of the Column, the *Projection* is 2 of theſe Parts, $\frac{1}{4}$ thereof is for the upper Fillet, and ⅔ for the upper Torus, the Scotia is form'd by the Rule ſhewn in the *Doric*

The DIMINISHING of this Column, is ⅛ of the Diameter

For the *Capital*, divide the Diameter into 9 Parts, and 4 and ¾ is the whole Height, giving 1 and ¼ from the bottom of the Volutes [c] to the Fillet, ¼ to the Fillet, ½ a Part to the Aſtragal[d], 1 to the Ovolo [e], ¾ to the Volute, ¼ to the Rim [f], ½ a Part to the Ogee, and ¼ to the Fillet

The *Projection* of the Ogee is 1 of theſe Parts For forming the *Volute* deſcribe a Circle in the Centre of the Aſtragal, equal to the Height thereof, and make the Diviſions into 3, as is ſhewn in the Figure A, then placing one foot of the Compaſſes in the Centre marked 1, extend the other to the top of the Rim, and deſcribe a quarter of a Circle, and removing the foot into the Centre 2, deſcribe another Quarter, and ſo proceeding to all the reſt as they are marked For the *Diminiſhing* of the *Rim*, each Diſtance between the Centres is divided into five, and the neareſt Diviſion within the old ones, is the new Centre for the ſame

The Height of the *Entablature* being 1 Diameter and ¾ is divided into 6, 2 are for the Architrave 1, and ½ for the Frize, and 2 ½ for the Cornice.

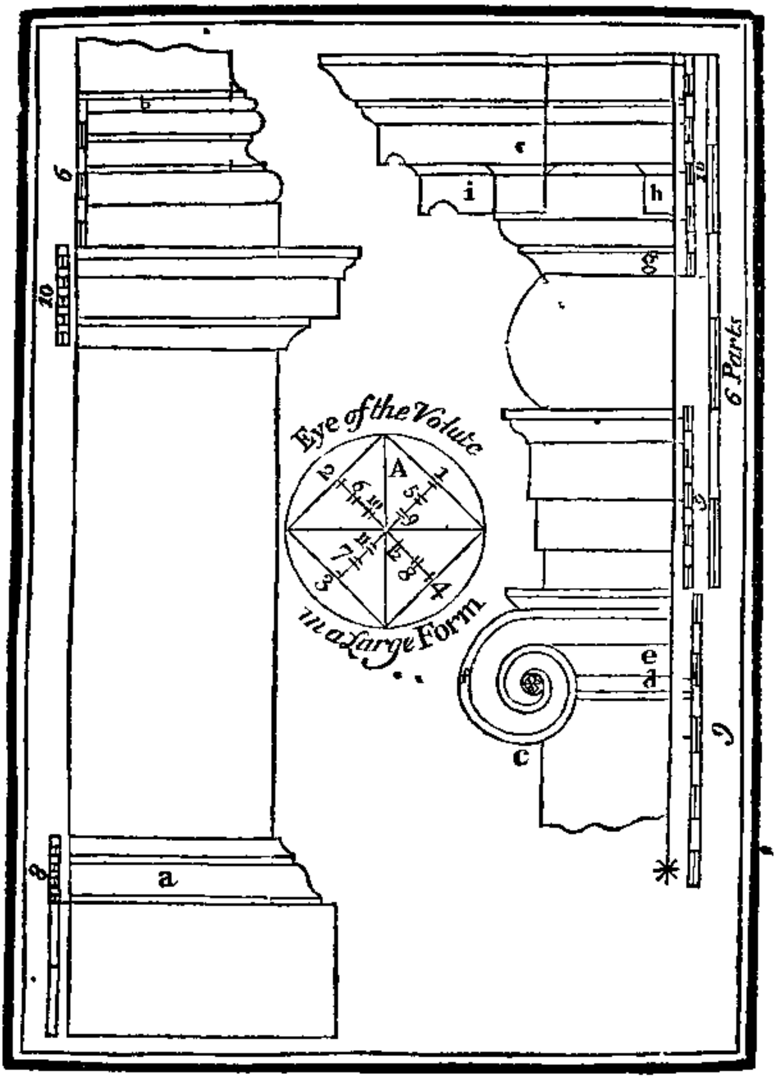
The *Architrave* is divided into 9, giving 1 and ¾ to the firſt Face, 2 and ½ to the ſecond, and 3 to the third, 1 and ¼ to the Ogee, and ½ a Part to the Fillet The *Projection* of the 2d and 3d Faces have a ¼ of a Part each, and the Whole 2 of theſe Parts

The *Frize* is formed with ſuch a Part of the Circle which anſwers to the Naked and Projection of the Architrave

The *Cornice* is divided into 10 Parts, giving 1 to the Cavetto [g], ¼ to the Fillet, 1 and ¼ to the Ovolo, ¼ to the Fillet, 2 and ¾ to the Modillions, [h], ½ 1 Part to the Caps, 1 and ⅝ to the Corona, ¾ to Scima Reverſa, ¼ to the Fillet, 1 and ¾ to the Scima Recta, and ½ a Part to the Fillet

For the *Projections* the Hollow has 1 of theſe Parts, the Ovolo 2, the breadth of the *Modillion* is ⅙ of the Diameter, and the inſide is Perpendicular to the Naked of the Column at top, and one being in the middle, gives the Space between; the Return'd one [i] projects 5 and ½, the Cap 6, the Corona 7 and ½, the Scima Reverſa 8¼, and the Whole 10, being equal to the Height.

The Proportions of the Ionic *Order, by equal Parts.*



IRON is a hard fuſible and malleable Metal, of vaſt Uſe in *Building*, and many other Affairs in Life.

It conſiſts of an Earth, Salt, and Sulphur, but all impure, ill mix'd and digeſted, which renders it very liable to Ruſt.

It is the hardeſt, drieſt, and moſt difficult to be melted of all Metals.

It may be ſoftened, by heating it often in the Fire, hammering it, and letting it cool of it ſelf, and is hardned by extinguiſhing it in Water.

It may be rendered white by cooling it in Sal Armoniac and quick Lime.

The ſtrongeſt Temper of *Iron*, is ſaid to be that, which it takes in the Juice of ſtrain'd Worms.

Iron has a great Conformity with Copper, ſo that they are not eaſily ſeparated when ſoldred together.

Iron has alſo a great Conformity with the Loadſtone. *Rohault* ſays, that it is it ſelf an imperfect Loadſtone, and that if it be a long Time expoſed in a certain ſituation, it becomes a real Loadſtone, and mentions the Iron in the Steeple of *Notre-Dame* at *Chartres* as an Inſtance.

[The *Kinds of Iron*.] There are ſeveral Kinds of Iron that have Properties very different from one another, as,

1. *Engliſh*, Which is coarſe, hard and brittle, fit for Fire Bars, and other ſuch coarſe Uſes.

2. *Swediſh Iron*, which of all others, is the beſt, us'd in *England*. It is a fine, tough ſort of Iron, which will beſt endure the Hammer, is ſofteſt to File, and in all Reſpects the beſt to Work upon, and therefore moſt coveted by Workmen.

3. *Spaniſh Iron*, which would be as good as the *Swediſh*, were it not ſubject to *Red-Sear*, (as Workmen phraſe it) that is, to crack between hot and cold; therefore when it falls under your Hands, you muſt tend it more diligently at the Forge. But tho' it be a good, tough, ſoft Iron, yet Workmen refuſe it for many Uſes, becauſe 'tis ſo ill and unevenly wrought in the *Bars*, that it coſts them a great Deal of Labour to ſmooth it, but it is good for all great Works, which require Welding, as the Bodies of Anvils, Sledges, large Bell-Clappers, large Peſtles for Mortars, and all thick ſtrong Bars, &c. But it is particularly choſen by Anchor Smiths, becauſe it abides the Heat better than other Iron, and when 'tis well wrought, is the tougheſt.

4. *German Iron*, which goes by the Name of *Dort Square*, becauſe it is brought hither from thence, and is wrought into Bars of 3 Quarters of an Inch Square, this is a bad, coarſe Iron, and only fit for ordinary Uſes, as Window-Bars, Brewers Bars, Fire Bars, &c.

5. There is another Sort of Iron for making of Wire, which is the ſofteſt and tougheſt of all Iron. This Sort is not peculiar to any Country, but is indifferently made, wherever Iron is

made, tho' of the worſt Sort, for 'tis the firſt Sort that runs from the Mine Stone, and is reſerv'd purely for the making of Wire.

To know good Iron.] Generally ſpeaking, the beſt Iron is the ſofteſt and tougheſt, and that which when it breaks is of an even greyiſh Colour, without any of thoſe glittering Specks, or any Flaws or Diviſions, like to thoſe ſeen in broken Antimony.

Therefore when you chuſe it, chuſe ſuch as bows ofteneſt before it breaks, which is an Argument of toughneſs, and ſee that it breaks ſound within, of a greyiſh Colour, *&c.* And that there be no Flaws or Diviſions in it; for theſe are Arguments that 'tis ſound, and has been well wrought at the Mill.

To give Iron a true blue Colour.] Rub off the black Scurf with a Grind-Stone or Whet Stone, rubbing hard upon the Work, then heat it in the Fire, and as it grows hot, it will change the Colour by Degrees, becoming firſt of a light Gold Colour, then of a darker Gold Colour, and then of a beautiful Blue. But ſometimes Work-men Grind Indigo and Sallad-Oil together, and rub that Mixture upon it with a Woollen Rag, while it is heating, and let it cool of it ſelf.

Of *Twiſting Iron.*] Square and flat Bars of Iron are ſometimes (by Smiths) twiſted for Ornament, which is very eaſily done, and the Manner of doing it is as follows. After the Bar is ſquare or flat forged (and if the Curioſity of the Work require it, truly fil'd) they give it a *Flame Heat*, or if the Work be ſmall, but a *Blood red Heat*, and then it is eaſily twiſted about as much or as little as they pleaſe, with the Tongues, Vice, or the like.

The Price of Iron when wrought.] Iron being wrought by the Smith into Dogs, Bars, Staples, large Hooks, Hinges, Grates, *&c.* the uſual Price is 3½*d* or 4*d per* Pound; but for ſmall and neat Hooks, Hinges, Bolts, Staples, *&c.* various, as from 4*d* to 8*d per* Pound.

The ſeveral Heats which the Smiths give their Iron in working are,

1. A *Sparkling* or *Welding Heat*, which is uſed when they double up their Iron, or weld 2 Pieces of Iron together End to End.

2. A *Flame* or *White Heat*, which is us'd when the Iron has not its Form or Size, but muſt be forg'd into both.

3. *Blood Red Heat*, which is uſed when the Iron has already its Form and Size, but wants a little Hammering to ſmooth and fit it for the File.

If the Iron be made too Hot, it will red-ſear, *i. e.* break or crackle under the Hammer while it is working between hot and cold.

IRON-MOULDS, are certain Yellow Lumps of Earth or Stone, found in Chalk-Pits, about the *Chiltern* in *Oxfordſhire*, which are really a Kind of indigeſted Iron Ore.

IRON-ORES } Of theſe
IRON-WORKS } we have a great Number in moſt Parts of *England*, but thoſe in the *Foreſt of Dean* in *Glouceſterſhire*, are in the moſt Repute

The Ore is there found in great Abundance, differing much in Colour, Weight, and Goodneſs

The beſt, which is called *Bruſh Ore*, is of a Bluiſh Colour, very ponderous, and full of little ſhining Specks, like Grains of Silver This affords the greateſt Quantity of Iron, but being melted alone, produces a Metal very ſhort and brittle, and therefore not ſo fit for common Uſe

In Order to remedy this Inconvenience, the Workmen uſe another Sort of Material call'd *Cinders*, which is no other than the Refuſe of the *Ore*, after the Metal has been extracted, and which being mingled with the other in due Quantity, gives it an excellent Temper of Toughneſs, which makes this *Iron* to be preferred before any other brought from Foreign Parts

After the Ore is Provided, the firſt Work is to Calcine it, which is done in Kilns, much after the Faſhion of our Common Lime Kilns, which are filled up to the Top with Coal and *Ore*, *Stratum ſuper Stratum*, i e Layer upon Layer, and then ſetting Fire to the Bottom, they let it burn 'till the Coal is waſted, and then renew the Kiln with freſh Ore and Coals, in the ſame Manner as before.

This is perform'd witho fuſing the Metal, and ſerves t conſume the more droſſy Par of the *Ore*, and to make i malleable, ſupplying the beating and waſhing that are us' in other Metals

From thence they carry it t the Furnaces, which are buil either of Brick or Stone, abou 24 Foot Square on the outſide and near 30 Foot in Heigh within not above 8 or 10 Foo over where it is the wideſt which is about the middle, the Top and Bottom having a narrow Compaſs, much like the Shape of an Egg

Behind the Furnace are fix'd 2 Pair of Bellows, the Noſe of which meet at a little Hol near the Bottom, theſe are compreſs'd together by certain Buttons, plac'd on the Axis of a very large Wheel, which is turn'd about by Water, in the Manner of an overſhot Mill.

As ſoon as theſe Buttons are ſlid off, the Bellows are rais'd again by the Counterpoiſe of Weights, whereby they are made to play alternately, the one giving its Blaſt, the time the other is riſing

At firſt, theſe Furnaces are fill'd with *Ore* and Cinder intermix'd with Fuel, which in theſe Works is always of Charcoal, laying them hollow at the Bottom, that they may take Fire more eaſily, but after they are once kindled, the Materials run together into a hard Cake or Lump, which is ſuſtain'd by the Faſhion of the Furnace, and through this the Metal, as it were, melts, trickles down into the Receivers ſet at the Bottom, where there is a Paſſage open, by which the Men take away the Scum and Droſs, and let out the Metal, as they ſee Occaſion

Before the Mouth of the Furnace lies a great Bed of Sand, where they make Furrows of the Shape into which they would have the *Iron* caſt

As ſoon as the Receivers are full, they let in the Metal, which is rendred ſo very fluid by the Violence of the Fire, that it not only runs to a conſiderable Diſtance, but ſtands afterwards boiling for a good while.

When the Furnaces are once ſet to work, they are kept conſtantly employ'd for many Months together, the Fire not being ſuffer'd to ſlacken Day nor Night, but is kept ſtill ſupply'd with Fuel and other Materials poured on at Top as the other waſtes The Coal us'd in this Work is altogether Charcoal, for Sea Coal will not do

The Workmen bring their Sows and Pigs of Iron from theſe Furnaces to the Forges, where they are wrought into Bars

IRRATIONAL Numbers are the ſame as *Surd Numbers*

IRREGULAR BODIES, are ſuch Solids as are not terminated by equal and regular Surfaces

IRREGULAR COLUMN [in *Architecture*] is one which does not only deviate from the Proportions of any of the 5 Orders, but whoſe Ornaments, [illegible] the Shaft or Capital,

ISAGON [in *Geometry*] is ſometimes us'd for a Figure, conſiſting of equal Angles

ISLES [in *Architecture*] are the Sides or Wings of a Building

ISOCHRONE *Vibrations* of a Pendulum, are ſuch as are made in the ſame Space of Time, as all the Vibrations or Springs of the ſame Pendulum are, whether the Ark it deſcribes be longer or ſhorter; for when it deſcribes a ſhorter Ark, it moves ſo much the ſlower, and when a long one, proportionably faſter

ISOCHRONAL LINE, is that in which a heavy Body is ſuppos'd to deſcend without any Acceleration

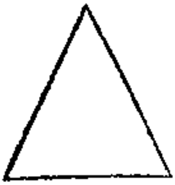
ISOPERIMETRICAL Figures [in *Geometry*] are ſuch as have equal Perimeters or Circumferences

1 Of *Iſoperimetrical regular Figures*, that is the greateſt that contains the greateſt Number of Sides, or moſt Angles, and conſequently a Circle is the greateſt of all Figures that have the ſame Ambit as it has

2 Of 2 Iſoperimetrical Triangles, having the ſame Baſe, whereof 2 Sides of one are equal, and the other unequal, that is the greater, whoſe Sides are equal

3 Of Iſoperimetrical Figures whoſe Sides are equal in Number, that is the greateſt which is equilateral and equiangular

ISOSCELES TRIANGLE is a Triangle that hath 2 Sides, or Legs equal to one another, and the third Side or Baſe unequal, as in the Figure.



JUFFERS [with *Carpenters*] a Term us'd for Stuff, about 4 or 5 Inches Square, and of ſeveral Lengths

K.

KERF is the ſawn away Slit in a Piece of Timber or Board, or the Way made by the Saw, is call'd a Kerf

KEY STONE, See *Arch*

KEYS for Doors are of various Prices, according to their Size and Workmanſhip, Maſter Keys *per* piece, 2 or 3 s

KEYS [in *Maſonry*] that have a Projecture, and are made in Manner of Conſoles, and plac'd in the middle of Arches or Portico's, are particularly deſign'd to ſuſtain the Weight and Preſſure of the Entablature, where it happens to be very great between the Columns, for this Reaſon they ought to be made in ſuch Manner, as that they may prove a real Support, and not ſtand for mere Ornaments, as they frequently do Without this Precaution, M *Le Clerc* ſays, he thinks they had better be intirely omitted

KING-PIECE, See *Crown-Poſt*

KNEE, a Piece of Timber cut crooked with an Angle, is call'd a *Knee Piece* or *Knee-Rafter*

L.

LABEL, is a long, thin braſs Ruler, with a ſmall Sight at one End, and a Center Hole at the other, commonly us'd with a tangent Line to the Edge of a Circumferentor, for taking Altitudes, &c

LABORATORY, a Place where Chymiſts Furnaces are built, their Veſſels kept, and their Operations perform'd

LABYRINTH, a large intricate Edifice, cut out into various Iſles, Meanders, running into one another, ſo as to render it difficult to get out of it.

There is mention made of four celebrated Labyrinths of Antiquity, that of *Crete* is the moſt famous, built by *Dedalus*, out of which *Theſeus* is ſaid to have made his Eſcape by Means of *Ariadne*'s Crew

2 That of *Egypt*, which according to *Pliny* was the oldeſt of all, and was ſtanding in his Time, having ſtood 3600 Years, which, *Herodotus* ſays, was the Work of ſeveral Kings, but *Pliny* aſcribes it to King *Peteſucus* or *Titheos* It ſtood on the Banks of the Lake *Myris*, and conſiſted of 12 Palaces and 1500 Apartments, *Mela* ſays 3000 Houſes

3 That of *Lemros*, which was ſupported by Columns of wonderful Beauty, of which there were ſome Remains in *Pliny*'s Time

4 That of *Italy*, built by *Porſenna* King of *Hetruria* for his Tomb.

LACUNAR [in *Architecture*] an arched Roof or Ceiling, more eſpecially the Planking or Flooring above the Portico's and Piazza's

LAKE, eſpecially the richeſt Sorts, is the beſt of all dark Reds, being a moſt pure crimſon; 'tis a Colour that will grind very fine, and lies with a good Body, but there muſt be much Pains taken in grinding it, for if it be not well and thoroughly ground, its Colour will want much of its Glory; and beſides this, 'twill work with ſome Difficulty, being apt to cling together like a Jelly, after 'tis laid on, juſt as warm Water does upon a greaſy Trencher, when it is waſh'd in it, to prevent which, it muſt be well ground, and tempered as thin, as it can well be work'd

There are ſeveral Sorts of *Lake* ſold at the Colour Shops, very different, ſome being of a more dead and pale Colour

It is made of the Tincture of a Vegetable, which ſtains red; but of what, or how done, I have not yet perfectly learn'd the beſt Sorts of it come from *Venice* and *Florence*

LANTHORN [in *Architecture*] a Sort of little Dome rais'd over the Roof of a Building to give Light, and to ſerve for a *Corona*, or to finiſh the Building; the Term is alſo us'd for a ſquare Cage of Carpentry, with Glaſs in it, placed over the Ridge of a Corridor or a Gallery, between 2 Rows of Shops, to illumine them, as that in the *Royal Exchange*, *London*.

LARMIER [in *Architecture*] A flat, Square, maſſive Member of the Cornice, between the *Cymatium*, and the *Ovolo*, and jets out fartheſt, being ſo call'd from its Uſe, which is to diſperſe the Water, and cauſe it to fall at a Diſtance from the Wall, drop by drop, or as it were by Tears, *Larme* in *French* ſignifying a Tear, the *Larmier* is alſo call'd *Corora*

LATCHES *for Doors* are of various Kinds and Prices, common Iron Latches *per* piece, *6d* larger, 8*d* and 10*d* Long varniſh'd Latches, at about 10*d* *per* piece, Rim'd Latches with a ſliding Bolt, 2*s* *per* piece Spring Latches, 1 or 1*s* and *6d* per piece

LATHS [for Building] long thin and narrow ſlips of Wood, us'd in Tiling or Walling, theſe are diſtinguiſh'd into 3 Kinds, according to the different Woods they are made of, *viz* Heart of Oak, Sap-Laths, and Deal-Laths, the 2 laſt Sorts are us'd for Ceilings and Partitioning, and the firſt for Tiling only

Again, Laths are diſtinguiſh'd into 3 Kinds more, in Reſpect to their Lengths, *viz* into 5 foot, 4 foot, and 3 foot Laths, tho' the Statute allows but of 2 Lengths, *viz* thoſe of 5 foot and of 3 foot, each of which are to be an Inch and half in breadth, and half an Inch in thickneſs

All theſe Sorts of Laths are neceſſary, (eſpecially in repairing of old Buildings) becauſe all Rafters are not ſpac'd alike, nor yet the Proportion ſtrictly obſerv'd in every one and the ſame Roof.

Bundle of Laths] A Bundle of Laths is ſo many as are bound up together, and is generally call'd a hundred of Laths, tho' of the 3 foot Laths there goes 7 Score or 140 to the hundred or Bundle, and of the 4 foot Laths, 6 Score, but of 5 foot Laths, there goes but juſt 5 Score to the hundred or Bundle

The Size of Laths] The Statute allows but of 2 Sorts of Laths, one of 5 foot, and the other of 4 foot in Length, of either Sort each Lath ought to be in Breadth an Inch and half, and in thickneſs, half an Inch, but they are commonly leſs, and are ſeldom exact, either in their Tales or Meaſures

Of Cleaving Laths] Lath-cleavers having cut their Timber into Lengths, they cleave each piece (with Wedges) into 8, 12 or 16 pieces (according to the largeneſs of their Timber) which they call *Bolts*, (with their Dowl-Ax) by the *Felt Grain* [which is that Grain which is ſeen to run round in Rings at the End of a Tree] into Sizes for the Breadth of their Laths, and this Work they call *Felting*

Then laſtly (with their Chit) they cleave their Laths into their thickneſſes, by the *Quarter Grain*, which is that Grain which is ſeen to run in ſtrait Lines towards the Pith

Some ſay 1 Foot of Timber will make a Bundle of a hundred Laths, but this is not true, unleſs the Laths be made very ſlight It has been found by many Experiments, that 40 Foot of Oaken round Timber will not make above 30 hundred, of which Number above 1 third part, *viz* above 10 hundred will be Sap-Laths

The Price of Laths] The common price for cleaving of Laths, is 5*d* or 6*d per* Bundle, tho' ſome have ſaid, they have had them made in *Suſſex* for $4\frac{1}{2}$ *l* the Bundle

The Price of Laths muſt of Neceſſity be various, there being ſo great a Diſparity in them, not only as to their Goodneſs, but likewiſe as to their Plenty and Scarcity But the Prices are generally between 1s and 2s 6*d* a Bundle And the common Rate for *Heart Laths* is about 20*d* and *Sap Laths* $\frac{2}{3}$ of their Price

Laths are ſometimes ſold for 4*l* 10s. the Carriage of 60 Bundles, 40 of which have been *Heart Laths*, and 20 *Sap Laths*, at which Rate (reckoning *Sap-Laths* to be $\frac{2}{3}$ of the Price of *Heart Laths*) the *Heart Laths* were ſold for 20 $\frac{1}{4}$ *per* Bundle, and the *Sap Laths* at $13\frac{1}{2}$ *d*

The Nails allow'd to a Bundle of Laths] The common allowance is 5 hundred (at 6 Score to the hundred, which is 600) Nails to 1 Bundle of Laths

How many Laths to a Square] Workmen commonly allow a Bundle of Laths to a Square of Tiling, which (if the Diſtances of the Rafters fit the Lengths of the Laths without any waſte) is a ſufficient Allowance, for then about 90, five foot, and 112, four foot Laths will compleat a Square of Tiling Counter Laths, and all at 7 Inches Gage, and at 8 Inches Gage, a Square, will not require ſo many

LATHING. The Price of Lathing, Plaiſtering, rendring and waſhing with Size, is about 10*d* 12*d* or 14*d* the Yard, for Materials and Work

LATION, is the Tranſlation or Motion of a Body from one Place to another in a right Line

LATUS RECTUM [in *Conicks*] the ſame as Parameter

LAZARETTO }
LAZAR-HOUSE } a publick Building in Form of an Hoſpital for the Reception of poor ſick Perſons It is uſually a large Building at a Diſtance from any City, whoſe Apartments ſtand at a Diſtance from each other In ſome Countries they are appointed for Perſons who come from Places ſuſpected of the Plague to Quarantain in, and where Ships are unladen and their Equipage is laid up for 40 Days, more or leſs, according to the Time and Place of Departure

LEAD is a coarſe, heavy, and impure Metal, of all others the ſofteſt and moſt fuſible, when refin'd, thoſe who have analys'd it, find it contains a little Mercury, ſome Sulphur, and a great Deal of Bituminous Earth

Lead is found in various Countries, but moſt plentifully in *England* It is likewiſe found in ſeveral Kinds of Soils and Stones, ſome of which contain beſides Gold, ſome Silver and others Tin. *&c*

It is melted in a Furnace provided for that Purpoſe, with a ſtrong Coal Fire upon it. As it melts, it runs through a Canal on one Side of it, leaving the Earth, Stone and Scoria with the Aſhes of the Coals

It is purified by Skimming it before it is cold, and by throwing Suet and other fat Bodies into it Some able Naturaliſts have obſerv'd, that Lead increaſes in Weight, either in the open Air, or under Ground

Mr *Boyle* obſerves this particularly of the Lead of Churches, which, he ſays, grows frequently both in Bulk and Weight, ſo as to become too ponderous for the Timber that before ſuſtain'd it, which ſome account for from the Impurity, Hetero-Geneity, and looſe Texture of its Parts, by means of which the Particles of the Air getting Admiſſion within its Pores, are attracted and eaſily aſſimilated to it

But others who rely wholly on Experience, abſolutely deny the Effect, as alſo that it is reproduc'd in Mines before exhauſted, by letting them lie long open to the Air, which others aſſert

Lead is found of a lighter or deeper Colour, accordingly as it is more or leſs purified, tho' ſome make a Difference in the Colour of the Ore, always eſteeming that moſt which is the whiteſt.

Lead is much us'd in Building, eſpecially for Coverings, Gutters, Pipes and Glazing

Lead is either caſt into Sheets in a Mold, or mill'd, which laſt is found by much the leaſt ſerviceable, not only on Account of its thinneſs, but alſo becauſe 'tis ſo exceedingly ſtretch'd in milling, that when it comes to lie in the hot Sun, it ſhrinks and cracks, and of Conſequence will not keep out the Water

The *Lead* us'd by *Glaſiers* is firſt caſt into ſlender Rods, 12 or 14 Inches long, call'd *Canes*, which being afterwards drawn thro' their Vice, comes to have a Groove on either Side for the Panes of Glaſs, and this they call *turn'd Lead*

There are 3 Sorts of *Lead*, white, black, and aſh-colour'd, the white is more perfect and precious than the black, and the Aſh colour between both

Of caſting Sheet Lead] To do this, there is a Mould provided, which is ſomething longer than the Sheets are intended to be, that the End where the Metal runs off from the Mould may be cut off, becauſe 'tis commonly thin and uneven, or ragged at the End

This Mould which is the exact Breadth that the Sheets are to be, muſt ſtand very even or level in Breadth, and ſomething falling from the End where the Metal is pour'd in, *viz* about an Inch or Inch and half in the Length of 16 or 17 Feet

This Mould uſually conſiſts of ſeveral Treſſels, upon which Boards are laid and nail'd down faſt, and upon theſe at a due Diſtance (according to the intended Breadth of the Sheets) the Sharps are fix'd

Theſe Sharps are 2 Pieces of well ſeaſon'd Timber, of about 4 Inches Square, and 16, 17 or 18 Foot in Length, according to the Size of the Sheets

But ſome having found an inconveniency in this Method of fixing down the Shafts, they only fix one of the Sharps firmly, nailing the other on but ſlightly, and then they fix ſeveral Pieces firmly to the Boards, without the ſlightly fix'd Sharps, betwixt which and the Sharp they drive Wedges, to make the Sharps come nearer together, as they ſee Occaſion, they having found by Experience, that the moiſtened Sand (when it has lain a while on the Boards) makes the Boards ſwell ſo much, that notwithſtanding the Nails, the Sharps will be too far aſunder

At the upper End of the Mould ſtands the *Pan*, which is a Concave Triangular *Priſm*, compos'd of 2 Planks nail'd together at right Angles to each other, and 2 triangular Pieces fitted in betwixt them at the Ends

The Length of this *Pan* is the whole Breadth of the Mould in which the Sheets are caſt, and the Breadth of the Planks of which 'tis compos'd, may be about 12 or 14 Inches, or more, according to the Quantity of Lead they have Occaſion to put into it to make a Sheet of, and the thickneſs of the Planks an Inch and a half

This *Pan* ſtands with its Bottom (which is a ſharp Edge) on a Form at the End of the Mould, leaning with one Side againſt it, and on the oppoſite Side is a Handle to lift it up by, to pour out the melted Lead, and on that Side of the Pan next the Mould, are 2 Iron Hooks to take hold of the Mould, and prevent the Pan from ſlipping, when they pour the melted Lead out of it into the Mould

This *Pan* is lin'd on the Inſide with moiſten'd Sand, to prevent it from being fired by the hot Metal

The Mould is alſo fill'd up (from the upper End towards the lower End about ⅔ parts of the Way with Sand ſifted and moiſtened, after which a Man gets upon it, and treads it all over, with his Shoes on, to make it ſettle cloſe to the Mould

This being done, they begin to ſtrike it Level with the *Strike*, which is a Piece of Board about 5 Inches broad, in the middle of which and towards the upper Edge is a wooden Pin (about 5 or 6 Inches long, and 1 or 1¼ Diameter) to hold it by when they uſe it

The Length of this Strike is ſomething more than the Breadth of the Mould on the Inſide, and at each End is cut a Notch on the under Edge, about 2 Inches deep, ſo that when the Strike is us'd, it rides upon the Sharps with thoſe Notches, and the lower Edge of the *Strike* rides about 2 Inches below the upper Side of the Sharps

Then in levelling the Sand with the *Strike*, they begin towards the lower End of that Part of the Mould that was fill'd, and taking the Handle of the Strike in their right Hand, and laying the left Hand upon one End of it, they draw the Sand back into that Part of the Mould that was empty

Then they begin again a little nearer to the upper End, and draw the Sand back (as before) but not ſo far as the empty Part of the Mould, ſo that when it is thus levell'd the whole Length of the Mould, there are as many Places which ſeem to be unlevell'd as there are levell'd, by Reaſon of the Sand which is a little drawn back

The next Operation is to draw all the looſe and Hover Sand (rais'd in the laſt levelling) into the empty Part of the Mould, to do which they begin at the upper End of the Mould, and ſtill as the Sand is drawn back, the levell'd Part muſt be examin'd to ſee that there be no Cavities in it, which if there be, a little Sand muſt be put into them, and that muſt be ſettled cloſe and faſt in the Cavities, by lifting up one End of the Strike (letting the other reſt upon the other Sharp) and rapping upon the looſe Sand which was put into the Cavities, and this will ſettle it cloſe and faſt

When this has been done all over the upper ⅔ Parts of the Mould, and all the looſe Sand has been drawn back into the lower ⅓ Part of the Mould, that is alſo trampled and ſettled all over, and levell'd in all Reſpects as the other $\frac{2}{3}$ were, and its looſe Sand is drawn off the Mould down into a Place 2 or 3 Inches below the lower End of the Mould, where the Sand is made into 2 Cavities to receive the overplus of the Lead

The Sand being thus levell'd, the next Thing to be done is to ſmooth it all over with a *ſmoothing Plane* (as they call it) which is a thick Plate of poliſh'd Braſs, about 9 Inches Square, a little turn'd up on all the 4 Edges, ſo that the Underſide looks ſomewhat like a Diamond cut Looking-Glaſs, on the upper Side, (which is a little Concave, like a Latten Pan) is a braſs Handle ſolder'd on, upon which is a wooden one alſo, like a Caſe-ſmoothing Iron

With this Inſtrument they ſmooth the Sand all over, putting a little Sand in, where there are any ſmall Cavities

The Sand being thus ſmoothed, the Strike is made ready by tacking (that is by ſlightly nailing) on 2 Pieces of an old Felt-Hat on the Notches (or elſe by ſlipping a Caſe of Leather at each End) in order to raiſe the under Side of the Strike about $\frac{1}{8}$ of an Inch, or ſomething more above the Sand, according as they would have the Sheets to be in thickneſs, which will make a middle-ſiz'd Sheet of about 9 or 10 Pound *per* Foot

But for Hips and Window Soils, and ſuch Places where it does not lie flat, the Lead need not be above $\frac{1}{10}$ of an Inch thick, but ſometimes Platform Lead is near $\frac{1}{8}$ of an Inch thick

Then they tallow the under Edge of the Strike, and lay it croſs the Mould cloſe by the *Pan*, to prevent the Drops of Lead from ſpattering into the Mould before it be ready to pour

When the Lead is melted (and the Pan made ready by being lin'd with moiſtened Sand) it is lay'd into the Pan, in which when there is a ſufficient Quantity for the preſent Purpoſe, they draw off the floating Part with a Piece of Board 2 or 3 Inches broad, or ſcum off the Mettle round about to the Edge of the Pan, and let it ſettle upon the Sand, which will by that Means prevent the Sand from falling out of the Pan into the Mould at the pouring out the Metal

When the Metal has been thus prepar'd and cool enough (which is known by its beginning to ſtand with a Shell or Wall round about on the Sand) then 2 Men taking the Pan by the Handle, pour it into the Mould, while a third Man ſtands (facing them and his right Side to the Mould) ready with the Strike, as ſoon as they have done pouring in the Metal to put it on the Mould, and ſo draws off the Overplus of the Lead into the Hollows made to receive it, and then they immediately cut off with a Knife the ragged End, before it is cold

When the Sheet is grown a little cool, they begin to roll it up from the upper End downwards (they handling it with Pieces of old Felt Hats) and as they roll it up, they rub the Sand off from it.

After they have taken the Sheet off from the Mould, they rake it over with a Rake to let it cool, and then if it be too dry, they ſprinkle it again with Water, but they are very careful that no Part of the Mould be too wet, for if it be, the melted Lead will fly like Shot, when it comes upon it

After they have rak'd the Sand well, they turn it upſide down with a Shovel, and let it lie ſo a while, and afterwards throw it into ⅔ Parts of the Mould, and ſettle it down by Treading, as at the firſt &c to make it ready for the next caſting, which is commonly done in an Hour and half or 2 Hours, if the Furnace heat well

The Weight of a Foot of Sheet Lead] Every ſquare Foot of Sheet Lead (if it be deſign'd for Gutters which is commonly run thinner than for Plat-Forms) is reckon'd to weigh 6 or 7 *l* if Old, 8 or 9 *l* if New, and every ſquare Foot of Sheet-Lead for Plat-Forms, is reckon'd to weigh 8, 9 or 10 *l* if Old, and 11 or 12 *l* if New, and very good

How much one hundred Weight of Lead will cover] One hundred Weight of Sheet Lead (at 12 *l per* Foot) will cover a ſquare Yard, or 9 ſquare Feet, and is a lighter Covering than Tiles, tho' dearer

Sheet for Gutters] Sheet Lead that is deſign'd for Gutters, is uſually run thinner than that for Plat-Forms.

Some Plumbers ſay, it is the beſt Way in laying long Gutters, to make a Drip, (fall or Step) about the middle (of 1, 2 or 3 Inches deep) for they ſay, that by this Means the Lead (being cut into 2 Pieces which are ſhorter) is not ſo ſubject to crack (by being dilated and contracted by hot and cold) as otherwiſe it is

Of laying on Sheet in Plat-Forms] Plumbers uſe this Method in laying Plat-Forms When they have roll'd open 2 Sheets, they beat them flat with their Dreſſer, which is a wooden Inſtrument of 16, 18 or 20 Inches long, according as they are in ſtoutneſs, and about 3 or 4 Inches broad at the Bottom, and ſomething more in Height, almoſt in the Form of a *Parallelopipedon*, except that the upper Side is rounded off, and at one End the upper Side is cut away, ſo as to leave a Handle running out ſtrait with the Top

Then (with a Line of Chalk or with a ſtrait Ruler and a Pair of Compaſſes) they ſtrike a Line, about 2 ½ Inches diſtant from one Edge of one of the Sheets, this is for the *Standard*

In the ſame Manner they ſtrike a Line about 3 ½ Inches diſtant from the Edge next to it of the other Sheet, this is for the *Orlop*

The *Standard* is about 2 ½ Inches of a Sheet of Lead, which is ſet up at right Angles to the Sheet all along one Edge of it.

The *Orlop* is about 3 ½ Inches of the Edge (next to the Standard) of the other Sheet, rais'd up in the Manner of the *Standard*

Then with their *Pincers* (which are ſomething different from common *Pincers* for theſe have a ſmall Cylinder of Iron of about ½ an Inch Diameter, and 3 or 4 Inches long, fixed to one of the Chaps in ſuch Poſition, that when the Pincers are ſhut, they ſeem to hold it between their Chaps) they raiſe up the *Stander* and *Orlop* by putting the ſharp Chap under the Sheet, and the cylindrical one on the Top near the Line, and ſo they bend up the Edge of the Sheet, both for the *Stander* and *Orlop*

Next they go on to ſet it in better Order with the *Dreſſer*, with which they make the *Stander* and *Orlop* as upright and ſtrait as they can, by placing one Edge of the *Dreſſer* upon the Line which they ſtruck, and ſtriking hard Blows on the Top of it with a Smith's Hand Hammer

Having by this Means rendred the *Stander* and *Orlop* as ſtrait as can be, and ſet them up at Right Angles to the Sheet, they bring them together and make a Seam of them, by firſt turning the *Orlop* (which is an Inch broader than the *Stander*) over the *Stander*, by the Help of the *Dreſſer* and *Seaming Mallet*, which is an Inſtrument of Holly, or ſome other hard Wood, wrought away from the Middle to one End, almoſt to a ſharp Edge, and ſo it is likewiſe at the other End, only thoſe Edges ſtand at Right Angles to each other, like a croſs Mattock, and into the Middle of it is put a Handle like a Mallet

And then they continue to beat the *Orlop*, and conſtantly work upon it with the *Dreſſer*, till they have reduc'd it and the *Stander* into as little Room as they can, by wrapping them one in another, till at laſt it ſeems to be a Kind of Semi-Circle, and this is what they call a Seam

Some Plumbers ſay they ſometimes lay Plat-Forms of Lead without Seams, but then the Joiſts are wrought in Hollow, about 3 Inches broad, and near as deep in the Form of a Semi-Concave-Cylinder, and when they lay the Sheets down, the Edge of the firſt Sheet lies ſo far beyond the Concavity, and ſo much of the Sheet as lies over the Cavity, is ſet down into it with the ſeaming Mallet, and the next Sheet is laid over that, and ſet down into the Channel alſo, and ſo the Water that comes into thoſe Channels, runs down into the Gutter

Mill'd Lead] Some Plumbers ſay, that mill'd Lead is but of little Uſe, not only becauſe 'tis ſo very thin, but alſo becauſe by the milling 'tis ſtretch'd to that Degree, that when it comes to lie in the hot Sun, it ſhrinks and cracks, and (conſequently) will not keep out the Water, being, as they ſay, like Cloth, ſtretch'd on the Cloſiers Tenters, which when taken off, naturally inclines to return to its former State

For a Proof of this they refer you to *Greenwich* Hoſpital, which was covered with mill'd Lead, which after it had been done not above 4 or 5 Years, rain'd in almoſt all over the Hoſpital, upon which Account the Maſter and Wardens of the Plumbers Company were ſent for to the Parliament, who ordered them to go and view this mill'd Lead Work at *Greenwich* Hoſpital, which they did, and at their Return to the Parliament, they all unanimouſly declar'd, that mill'd Lead was not fit to be us'd. Whereupon the Parliament had Thoughts of putting down the milling of Lead.

Pipes of Lead] Some Plumbers give diſtinct Names to their Leaden Pipes, according to their Weight at a Yard long, *e g* they have *6 l* 8 *l* 10 *l* 12 *l* 14 *l* and 20 and 28 *l.* Pipes, ſo that a Pipe of *6 l* to the Yard, they call a *6 l* Pipe

Lead for Glazing.] Some Glaziers ſay, that they uſually allow 50 Pound of turn'd Lead to 100 Foot of Quarry Glaſs They call it *turn'd Lead*, when the *Came* has paſs'd thro' the Vice, and is thereby made with a Grove on each Side, to go on upon the Glaſs

The *turn'd Lead* for Quarries is uſually about $\frac{1}{5}$ (which is almoſt $\frac{3}{16}$) of an Inch Broad, and for large ſquare Glaſs, their *turn'd Lead* is $\frac{8}{16}$ or $\frac{1}{2}$ an Inch broad, and they have it of theſe different Sizes $\frac{4}{16}$, $\frac{5}{16}$, $\frac{6}{16}$, $\frac{7}{16}$ and $\frac{8}{16}$ of an Inch broad.

The largeſt Size is for the large Squares, that of $\frac{5}{16}$ for Quarters, and the $\frac{4}{16}$ for crochet Work (or Fret Work as it is called by ſome Glaziers) it being more pliable for that Uſe than broader Lead

Glaziers can turn Lead of different Sizes in the ſame Vice, by changing their Cheeks for each Size, with another Pair of Spindles, whoſe Nuts almoſt meet or touch, they turn Lead for Tyers, which when it comes out of the Vice, is almoſt cut aſunder in two Thickneſſes, which they can eaſily rend aſunder

Theſe *Tyers* are very tough, but they are commonly made too ſlight, and therefore, ſome caſt *Tyers* which are ſtouter, but not ſo tough, being more apt to Break in winding

Of Soldering] As to the Method of *Paleing* (as they call it) or Soldering on of imboſt Figures on leaden Work, as ſuppoſe, a Face or Head with a Baſs Relief were to be paled on a Ciſtern of a Pump for an Ornament to it

To perform this, the Plate where it is to be pal'd on, is firſt ſcraped very clean, and alſo the Back-ſide of the Figure, that it may fit cloſe with a good Joint.

Then they place that Part of the Ciſtern (on which the Figure is to be fixed) horizontally, and ſtrew ſome powdered Roſin on the Place where the Joint is made, then a Chaffing-Diſh of Coals being ſet into the Ciſtern juſt under the Place where the Figure is to ſtand, 'till the Roſin is chang'd reddiſh, and begins to riſe in Pimples or Bladders, they take a Piece of ſoft Solder (made of a longiſh Figure) and rub the End of it round their Finger, keeping at the ſame Time their Finger ſteady in the Place, ſo that it may work into the Joint And when this is done, the Figure will be well pal'd on, and will be as firm as if it had been caſt on there.

But if the Ciſtern, &c be ſo thin, as that there may be Reaſon to fear that it will be too hot, and apt to run or bend, and yield before the Figure (which is on the out ſide of it) will be hot enough, you may then lay your Figure on the hot Coals, 'till it, and the place to receive it, are both in a good Temper for *Paling*, and then ſet the figure on its Place, and proceed to ſoldering of it as before

In Soldering the Leads of Churches, they ſometimes manage it as follows, *viz* When they ſolder the Sheets of Lead, which are fixed into the Wall on one Edge, and with the other Edge lap over the Ends of thoſe which are ſeam'd in the Platform, at every other Sheet, in the middle betwixt the Seams, they Solder the lapping Sheets down to the other thus ----- With one corner of the Scraper [which is an Inſtrument made of a Plate of Steel in the form of an equilateral Triangle, in the Middle of which is fixed an Iron Strig, on the End of which is fix'd a wooden Knob, or Handle, the Plate is flat on the Side next the Handle, but on the other Side the Edges are ground off with a Bezel like a Chizel, only very obtuſe]

They firſt mark out (partly on the Edge of the Lapping Sheet and partly on the other) an oblong rectangular Figure, of about 5 or 6 Inches long, and 3 or 4 broad, then they ſcrape the Metal bright, having firſt (becauſe it was new Lead) green'd it (as they phraſe it) all round about, to prevent the Solder's taking any where but where it has been ſcrap'd.

This *Greening* is only rubbing it with ſome green Vegetable, it matters not what, as Cabbage-Leaves, or any green Thing they can get

After it has been ſcraped, they rub it with Tallow, and having a red hot Iron ready, they take a Piece of Felt in the Right Hand, and a Piece of Solder in the Left, and holding it againſt the Iron 'till it drops on the cleanſed Place, and when there is enough of it melted they take a Linnen Clout in the Left Hand, and with it keep the Solder continually ſhoved upon the cleanſed Place, and at the ſame Time work it about with the Iron in the Right Hand, 'till it is pretty well incorporated with the Lead, and ſo make it up into a kind of ſwelling Form in Breadth, and then croſs the Breadth of it making it into a kind of Seams withe the Point of the Iron

When this is done, they take Knife and Dreſſer to knock it with, and ſo cut it ſtrait on the Sides and Ends, and what was thus cut off by reaſon of the *Greening* eaſily peeled off

The Price of Lead in Pigs, ſays Mr *Leybourn* is uncertain, as from 10 to 20s the Hundred Weight Sometimes it it is 10, ſometime 12s ſometimes 14s *per* Hundred Weight *&c*

Mr *Wing* ſays, a Fodder of Lead is $22\frac{1}{2}$ C Weight, but moſt Authors ſay, but $19\frac{1}{2}$ C Weight, which is worth from 9 to 12 l which will caſt 315 Foot of Sheet, at 8 l *per* Foot

The Price of Sheet Lead] Mr *Leybourn* ſays that in Exchange of Old Lead for Sheets new run, there is commonly allowed 3 s in every Hundred Weight for Waſte and Workmanſhip.

The Price of caſting Sheet Lead, is commonly about 4 s *per* Hundred, for caſting Old Lead into Sheets; but if ſo, probably the Plumber (for this Price) makes good ſo many Hundred Weight of Sheet Lead as he received of Old Lead, ſince Mr *Leybourn* ſays it is done for 3 s *per* Hundred

Mr *Wing* ſays, that there is about 2 s 6 d (in every Hundred) loſs in caſting Old Lead into Sheets He alſo ſays, That caſting Old Lead into Sheets is worth 1 s 6 d *per* Hundred

The Price of laying on Sheet Lead in Roofing, &c.] This, Mr *Wing* ſays, is worth 15 or 16 s *per* Hundred Weight, Lead and Workmanſhip. And Mr *Leybourn* ſays, that, Covering with Lead is uſually valued at 13, 14, or 15 s. *per* Yard Square (according to the Goodneſs of the Lead) or between 7 and 8 Pound the Square of 10 Feet, beſides Solder.

The Price of Solder] This, Mr *Leybourn* ſays, is 9 d or 10 *d* *per* Pound, as it is allay'd with Lead and ſcalled For Tin is 10 *d* 11 *d* or 12 *d* *per* pound neat.

The Price of Leaden Pipes. This is Various according to their different Bigneſs

Some ſay, that for Pipes of half an Inch Diameter in the Bore, they have 1 s 4 d *per* Yard, $\frac{3}{4}$ of an Inch Pipe, 1 s 10 d for Inch Pipe, and $1\frac{1}{4}$ Inch Pipe, 2 s or 2 s 6 d (theſe laſt being ſaid to be caſt both in a Mould, only the Inch Pipe has a leſs Bore) For Pipes of an Inch $\frac{1}{2}$ bore, 3 s 6 d *per* Yard, and for 3 Inch Pipes, 5 s. or 5 s 6 d *per* Yard *London* Plumbers rate their Pipes according to the Weight of a Yard in Length, their 10 Pound Pipes are 2 s 2 d *per* Yard

The Price of turn'd Lead for Glazing is alſo various, according to its Breadth, that of $\frac{1}{16}$ broad has been ſold for 18 s. per Hundred, that of $\frac{1}{10}$ broad for 17 s

RED LEAD is the lighteſt of all Reds now in Uſe, it is a Sandy, harſh Colour, and will not eaſily grind very fine, altho much Labour be beſtowed on it

This Colour is made out of

Common Lead, having been firſt reduced to a Litharge, and afterwards ground to Powder in a Mill, 'tis then put into a hot Furnace, made for that Purpoſe, where it is continually kept ſtiring with an Iron Rake, 'till it has attain'd a fine Pale-Red Colour, the whole Proceſs of making it may be ſeen in Mr. *Ray*'s Appendix to his Catalogue of hard *Engliſh* Words.

Note, That though this is a Sandy Colour, yet it bears a very good Body in Oil, and binds very faſt and firm, being alſo a quick Dryer.

WHITE LEAD is the Principal of all *Whites*, and owes its Original to the Common Lead uſed by Plumbers, of which it is made.

The manner of making it at *Venice*, where the greateſt Quantities of it are made, is as follows.

They take Sheet Lead, and having cut it into long and narrow Slips, they make it up into Rolls, but ſo that a ſmall Diſtance may remain between every ſpiral Revolution. Theſe Rolls are put into Earthen Pots, ſo order'd that the Lead may not ſink down above half Way, or ſome ſmall matter more in them, theſe Pots have each of them very ſharp Vinegar in the Bottom, ſo full as almoſt to touch the Lead. When the Vinegar and Lead have both been put into the Pot, it is cover'd up cloſe, and ſo left for a certain Time, in which Space the corroſive Fumes of the Vinegar will reduce the Superficies of the Lead into a white Calx, which they ſeparate by knocking it with a Hammer.

There are two Sorts of this ſold at the Colour Shops, the one call'd *Ceruſe*, which is the moſt pure and clean Part, and the other is call'd by the plain Name of *White Lead*.

Theſe Colours work with very much Eaſe, and will be ground as fine as even the Oil itſelf, in Compariſon, if Time and Pains enough be taken in the grinding of it. It lies very ſmooth, and binds very hard, on what Work ſoever it be laid on.

If any Kind of Timber or Stone Work be painted with it, to preſerve it from the Weather, it is beſt to work it in Linſeed-Oil, for that will bind it extreme hard, if it be laid ſtiff upon the Work, but if *White Lead* be us'd alone within Doors, it will then be beſt to mix it with drying Nut Oil, for Linſeed Oil, within Doors, will turn yellow, and ſpoil the Beauty of it, which Inconvenience Walnut Oil made to dry, prevents, for that makes it keep a conſtant whiteneſs.

LEDGERS, See *Putlogs*.

LEMMA [in *Geometry*] is a Term us'd chiefly by Mathematicians, and ſignifies a Propoſition, which ſerves previouſly to prepare the Way for the more eaſy Apprehenſion of a Demonſtration of ſome Theorem, or for the Conſtruction of ſome Problem.

LENS [in *Opticks* and *Dioptricks*] is any Glaſs that is not very thick, which either collects the Rays of Light into a Point, in their Paſſage thro' it, or diſperſes them farther apart, according to the Laws of Refraction

Lenſes have various Figures, that is, they are terminated by various Circumſtances, from whence they acquire various Names.

Some are Plane on one Side, and Convex on the other, others Convex on both Sides, which are both uſually rank'd among the Convex *Lenſes*, tho' in accurate Speaking, the former is call'd *Plano Convex*

Some are Plane on one Side, and Concave on the other, and others are Concave on both Sides, which are uſually call'd *Concave Lens*, tho' when diſtinguiſh'd, the former is call'd a *Plano Concave*

Others are Concave on both Sides, others are Concave on one Side, and Convex on the other, which are call'd *Convexo Concave*, or *Concavo Convex Lenſes*, according as the one or other Surface is more Curve, or a Portion of a leſſer Sphere

LEVEL, A Mathematical Inſtrument, ſerving to draw a Line parallel to the Horizon, to lay off Floors, the Courſes of Maſonry, &c Horizontally, to meaſure the Difference of the Aſcent or Deſcent between ſeveral Places, to convey Waters, drain Fens, &c

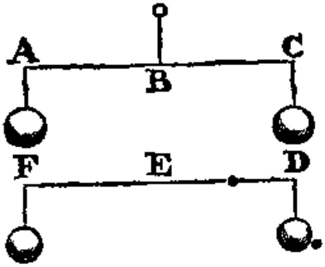
Carpenters LEVEL conſiſts of a long Ruler, in the middle whereof is fitted at Right Angles, another ſomewhat bigger, at the Top of which is faſtened a Line, which when it hangs over a fiducial Line at Right Angles with the Baſe, ſhews that the ſaid Baſe is horizontal

Maſons LEVEL, is compos'd of 3 Rules, ſo join'd as to form an Iſoſceles Rectangle, ſomewhat like a Roman A, at the Vertex whereof is faſtened a Thread, from which hangs a Plummet, which paſſes over a fiducial Line, marked in the middle of the Baſe, when the Thing to which the *Level* is apply'd, is horizontal, but declines from the Mark when the Thing is lower on one Side than the other

LEVELLING, is the Art of finding a true Horizontal Line, or the Difference of Aſcent or Deſcent between any 2 Places, or to determine the Height of one Place with Reſpect to another, for the laying of Grounds even, regulating of Deſcents, draining Moraſſes, conducting of Waters, &c

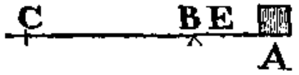
The LEVER is no other than the *Ballance*, excepting the Manner of its Application in Practice

LEVER [in *Mechanicks*] an inflexible Right Line, ſupported by a ſingle Point on a *Fulcrum* or Prop, and us'd for the raiſing of Weights, being either void of Weight it ſelf, or at leaſt having ſuch a Weight as may be balanc'd The Lever is the firſt of thoſe call'd *Mechanical Powers*, or *Simple Machines*, being of all others the moſt Simple, and is chiefly apply'd for raiſing of Weights to ſmall Heights, that is, as the Ballance is ſuſpended or hung on the fixed Point or Centre of Motion, as A C on B, the *Lever* reſts upon a Point as D F on E, which is alſo call'd either the fix'd Point, *Centre of Motion*, *Fulcrum* or *Fulcimen*



There are 4 Kinds of *Levers* in Uſe, call'd a *Lever* of the firſt Kind, a ſecond Kind, a third Kind, and a fourth Kind

A *Lever* of the firſt Kind is that whoſe *Fulcrum* is between the Power apply'd, and the Weight that is to be rais'd, as A C, where the Power is apply'd at C, the Weight A, and the *Fulcrum* between them, as at B



The Weight which may be rais'd by this *Lever* with a given or known Power or Strength apply'd at C, may be known by the following Canon or Analogy

As the leſſer Brachia A B, being always contain'd between the middle of the Lever, and the Weight to be rais'd, is to the greater Brachia B C,

So is the Power apply'd at C, to the Weight that it will raiſe at A

Suppoſe the Lever A C to be 12 Foot long, and the Power apply'd, = 10 Pound Avoirdupoiſe, and let the Fulcrum B be at 9 Foot Diſtance from C.

Then I ſay,

As 3 the leſſer Brachia,
Is to 9 the greater Brachia,
So is 10 the Power apply'd at C, to 30 the Weight that C will raiſe at A.

The *Operation*.

3 9 10 30
9
3) 90 (30

And here obſerve, that the nearer the Fulcrum is plac'd to the Weight, the greater Weight can be rais'd,

As for Example,

Suppoſe the *Fulcrum* be plac'd at 10 Feet Diſtance from C at E, then I ſay,

As A E 2, the leſſer Brachia,
is to E C 10 the greater Brachia,
So is 10 the Power, apply'd at C to 50, the Weight that C will raiſe at A

The *Operation*.

2 10 10 50
10
2) 100 (50

Now 'tis plain, that by moving the *Fulcrum* one Foot nearer towards the Weight, the Power is increas'd from 30 to 50, and therefore to Equipoiſe the Weight A on the *Fulcrum* E, then is but 6 Pounds requir'd, as a Power at C. For.

As E C 10 Feet the greater Brachia, is to A E 2 Feet

So is 30 the Weight A, to 6 the Power requir'd at C, to equipoiſe A.

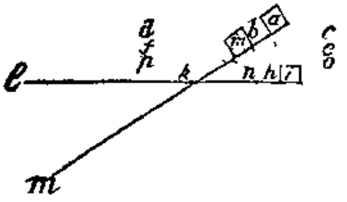
The *Operation*

10 2 30 6
2
——
10) 60 (6

Hence it is evident that the nearer the *Fulcrum* is to the Body or Weight, the leſſer Power it requires to equipoiſe the ſame, and conſequently the leſſer to raiſe the ſame, or otherwiſe the farther the Power is diſtant from the *Fulcrum*, the more Force it will proportionably have

But here it is to be obſerv'd, that when by moving the *Fulcrum* near to the Weight by which the Power is increas'd, that at the ſame Time the Space or utmoſt Height of raiſing the Weight is diminiſhed accordingly

Let I L be *Lever* 12 Foot long, with its *Fulcrum k*, at 9 Feet from *l*, then if the Point *l* be depreſs'd to *m*, it will raiſe the Body *i* unto *l*, on the horizontal Line *c d*.

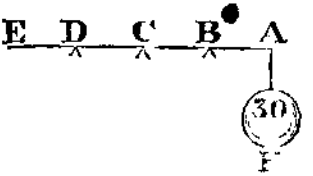


But if the Weight or Body *i* be mov'd nearer to *k* as at *b*, whereby a leſſer Power will raiſe it, than when the End of the Lever *l* is depreſs'd, as before to *m*, the Body *b* will be rais'd no higher than *b* on the horizontal Line *e f*

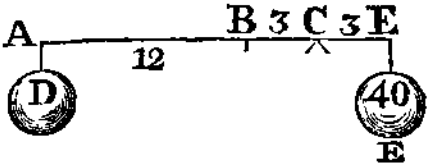
And again, had the Body *i* been plac'd at *n*, it could not be rais'd higher than *m*, on the Line *o p*, and ſo in like Manner of all others, Q E D

Hence 'tis plain, that the higher the Body is rais'd, the greater Diſtance it muſt be from the *Fulcrum*, and conſequently the greater Strength or Power is requir'd to raiſe the ſame

Whence it is evident, that as the Diſtance of the Weight from the *Fulcrum*, may be greater as B C, than the Diſtance of the Power A B, or leſſer (as A B) than the Power B C, or equal to one another, as A B, and B C in the Ballance, Figure 9, ſo proportionably muſt the Powers be apply'd



Suppoſe that A E is a Lever 12 Foot long, that the *Fulcrum* be fix'd at C, 3 Feet from E, the Place where the Power is to be apply'd, and that the Body F hanging at E, weigh 30 Pounds, what Power at A will equipoiſe E, and by what Analogy is it to be found?



Anſwer The Analogy is as follows

As C E 3, the leſſer Brachia, is to C A 9, the greater Brachia,

So is 40 the Weight E, to 90 the Power required at E, to equipoiſe the Body F at A

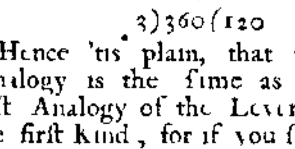
Operation

3 9 40 120
9
3)360(120

Hence 'tis plain, that this Analogy is the ſame as the firſt Analogy of the Lever of the firſt Kind, for if you ſuppoſe that the Body E be a Power given, then the Power requir'd to equipoiſe the ſame, is no more than to find the Weight or Power that the given Weight will equipoiſe

This may ſuffice as to the Lever of the firſt Kind

A LEVER of the Second Kind, is one wherein the firſt Point or *Fulcrum* is plac'd at one End (as at A) the Power apply'd at the other End (as at C) and the Weight ſuſpended between them, as at E B F, &c



The following Canon or Analogy, will give the Weight that any given Power will raiſe, or what Power is requir'd to raiſe a given Weight, that is to ſay,

As the Diſtance of the Weight from the *Fulcrum*,

Is to the Diſtance of the Power from the *Fulcrum*,

So is the Power of the Weight that will equipoiſe it

And here note, that when the equipoiſe of any Weight is found, a very ſmall Addition thereto is the Power that will raiſe it

Let the Power at C be = 10 Pounds Averdupoiſe, and the Lever A C be = 12 Feet in Length, and let the Body D be hung in the Middle at B, 6 Feet Diſtant from the Power C, as well as from the *Fulcrum* A Then I ſay,

As B C, 6 Feet Diſtance of the Weight from the Power, is to A B 12 Feet, the Diſtance of the Power from the *Fulcrum*, ſo is 10 Pounds the Power at C to 20 Pounds in *Æquilibrio*

Again

Let the Body D be mov'd to E, at 3 Feet Diſtance from the *Fulcrum* A Then I ſay,

As A E 3, the Diſtance of the Weight from the *Fulcrum*,

Is to A C 12, the Diſtance of the Power from the *Fulcrum*,

So is 10 the Power apply'd at C, to 40 its *Æquilibrium*

The *Operation*

As 3 : 12 10 40
12

3) 120 (40

Again.

Let the Body or Weight D be mov'd to F, at 9 Feet Diſtance from the *Fulcrum* A,

Then I ſay,

As A F, 9 Feet the Diſtance of the Weight from the *Fulcrum*,

Is to A C, the 12 Feet, the Diſtance of the Power from the *Fulcrum*,

So is 10 the Power apply'd at C to 13 and a half its *Æquilibrium.*

The *Operation*

9 12 10 13 + 3 qurs
12

9) 120 (13 3 qurs

Hence it is alſo evident, as n the *Lever* of the firſt Kind, hat the nearer the Weight is o the *Fulcrum*, the greater is he Power increas'd

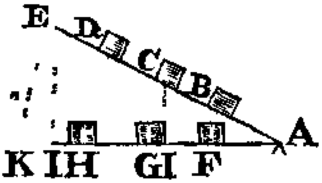
For in this laſt Example, where the Weight was apply'd it F, 9 Feet Diſtance from the *Fulcrum* A, the Power C 10 would equipoiſe but 10 Pounds ; Quarters, but where the Weight was apply'd nearer to he *Fulcrum*, as at B, 6 Feet rom the *Fulcrum* A, then its quipoiſe was equal to 20 Pounds

And again, when the Weight was apply'd ſtill nearer to the *Fulcrum*, as at E, then the quipoiſe at C was = 40 Pounds, Q E D

And as has been already rov'd in the Lever of the rſt Kind, that what is gain'd in Power, is loſt in Space or Time, ſo alſo 'tis the ſame in this Kind of Lever

For *Example*

Suppoſe the Power at K, is to be rais'd from K to E, = 6 Feet above I, and at the ſame Time was to raiſe the Weight G, plac'd in the middle of it,



Then I ſay, that though the Weight equipois'd at C, is double to the Power E, yet G is rais'd but half the Height of E, above I, that is, as the equipoiſe G, rais'd to C, is double the Weight of the Power K, rais'd to E

So is the Space or Arch E K through which the Power K paſs'd in going to E, double or = twice the Space or Arch G C, through which the Body or Weight G paſs'd in going to C, and ſo in like Proportion of all others, according to their Diſtance from the *Fulcrum*

Now to find a Power equal to a given Weight, having the *Fulcrum* aſſign'd, and the Length of the Lever given

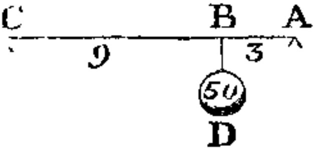
This is the Analogy

As the Diſtance of the Power from the *Fulcrum*,

Is to the Diſtance of the Weight from the *Fulcrum*, ſo is the given Weight to the Power requir'd to equipoiſe the ſame

Let the given Weight D, be = 50 Pound, plac'd at E, 3 Feet diſtant from the *Fulcrum* A, and let the Power be apply'd at C, 12 Feet diſtant from the *Fulcrum* A, then I ſay,

As 12 the Diſtance of the Power from the *Fulcrum*, is to A E 3, the Diſtance of the Weight from the *Fulcrum*, ſo is 50 the given Weight of the Body D to 12 and half the Power requir'd at C, to equipoiſe D



Operation

As 12 3 50
3
12) 150 (12½
12
30
24
6
6
6 12½

Queſtion When with a Lever of the Second, raiſes a Body of 50 Pound Weight, with a Power = to 25 Pound, what ſuſtains the other 25 Pounds?

Anſwer The *Fulcrum* on which it reſts For Proof,

Suppoſe that A and B were 2 Powers, ſuſtaining the Weight B at D, 3 Foot from A As the Weight D is nearer to the Power at A, than to the Power at E, therefore the Power at A, ſuſtains the greater Part of the Weight

Demonſtration

I ſuppoſe A to be the only Power, and C the *Fulcrum* and let the Lever A C be = 12 Feet

Then I ſay as before,

As A C 12, the Diſtance of Power A from the *Fulcrum* C,

Is to B C 9, the Diſtance of the Weight D from C

So is D 50, the given Weight to 37 and a half, the Power requir'd at A to equipoiſe B

Operation.

12 9 50 37½
9
12) 450 (37½
36
90
84
6 = ½

Hence 'tis evident, that the Power A ſuſtains 37 and half Pounds of the Weight B, which is = 50 Pounds

Again

Suppoſe A to be the *Fulcrum*, and C the Power with the Weight as before

Then I ſay.

As C A 12 the Diſtance of the Power C from the *Fulcrum* A,

Is to A B 3, the Diſtance of the Weight from the *Fulcrum*

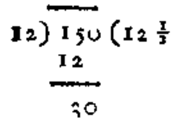
So is D 50, the given Weight to 12 and a half the Power required to equipoiſe D

The *Operation.*

14 3 50 $12\frac{1}{2}$
3
12) 150 ($12\frac{1}{2}$
12
30
24
$6 = \frac{1}{2}$

Hence 'tis evident, that the Power C ſuſtains but $12\frac{1}{2}$ Pounds Now if to $37\frac{1}{2}$ be added $12\frac{1}{2}$, the Sum is = 50, the given Weight ſuſtain'd by A and C Q E D

The LEVER of the third Kind hath its fix'd Point or *Fulcrum*, at the other End, as D at G, and the Power apply'd at any Part between them, as E B F, &c



Now ſeeing that the Power apply'd muſt be always between the 2 Ends, therefore it follows, that the Power muſt always exceed the Weight to be rais'd, or otherwiſe no Weight can be rais'd thereby

Suppoſe the Lever A C = 12 Foot, A the *Fulcrum*, and at C is plac'd the Weight D = 50 Pounds I ſay, that if the Power be apply'd in the middle at B, it muſt be = 100 Pounds Weight to equipoiſe D

For the *Fulcrum* being fix'd at A, it makes a Reſiſtance equal to the Weight D, or rather a greater, or otherwiſe the Power at B could not raiſe it Therefore

As A B 6, the Diſtance of the Power from the *Fulcrum*,

Is to A C, 12 the Diſtance of the Weight from the *Fulcrum*,

So is 50 the given Weight D, to 100, the Power requir'd at B, to equipoiſe D at C

Secondly, Suppoſe the Power to be apply'd at E, 3 Feet from the *Fulcrum* A,

Then I ſay,

As 3 Feet, the Diſtance of the Power from the *Fulcrum*,

Is to 12 Feet, the Diſtance of the Weight from the *Fulcrum*,

So is 50 the given Weight to 200, the Power requir'd at E, to equipoiſe D at C

Again

Suppoſe the Power to be apply'd at F, 9 Feet from the *Fulcrum* A,

Then I ſay,

As 9 Feet the Diſtance of the Power from the *Fulcrum*,

Is to 12 Feet the Diſtance of the Weight from the *Fulcrum*,

So is 50 the given Weight to 66 3 qrs, the Power requir'd at E, to equipoiſe D at C

Now from theſe Examples 'tis alſo evident, that the farther the Power is apply'd from the *Fulcrum*, the leſſer the Power is requir'd, tho' always greater than the Weight rais'd

But however, tho' this Kind of Lever doth loſe in its Power, contrary to both the others, yet it does not loſe in Time or Space alſo, as they do, but on the contrary, it gains in Space or Time proportionably.

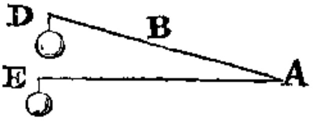
As for *Example*

Let A E be a Lever = 12

Foot, A the *Fulcrum*, E the *Weight*, and the Power apply'd in the middle at C

Then I ſay, if the Power C raiſes the Lever A E, with the Weight E into the Poſition A B D, then will E have paſs'd the Arch E D, which is equal to twice the Arch B C, through which the Power C hath mov'd

For ſince that A C is = A E, Therefore as A H is to H B, ſo is twice A h (that is A h + *h g*) to *g* D, which is = to twice B *h* the Triangle A B *h*, and A D *g* being ſimilar, Q E D



This Kind of Lever is chiefly us'd in the Regulators of Water Engines, where it is required to ſtrike a greater Stroke, than that of the Crank, as at *London Bridge*, where the Power of the Crank Rods are apply'd between the forcing Rods and the *Fulcrum* of the Regulator

This Lever is alſo ſhewn by the riſing of a Ladder, when the Power is apply'd in the middle, the End reſting, or kept down on the Ground, as its *Fulcrum*, and the Weight beyond the Power, is the Weight requir'd to be rais'd

Q But ſuppoſe a Power is given with its Diſtance from the *Fulcrum*, as alſo the Length of the Lever, how is that Weight to be found, which the given Power can equipoiſe?

A This is found by the following Canon or Analogy

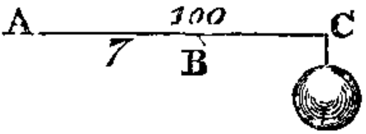
Suppoſe the given Power to be 100 Pounds, apply'd at 7 Feet Diſtance from the *Fulcrum*, and that the Length of the Lever is = 12 Foot

Analogy

As the Diſtance of the Weight from the *Fulcrum*,

Is to the Diſtance of the Power from the *Fulcrum*,

So is the Power apply'd to the Weight it will equipoiſe



Then I ſay,

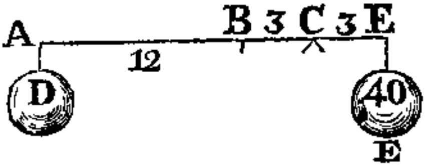
As 12 the Diſtance of the Weight from the *Fulcrum*, is to 7, the Diſtance of the Power from the *Fulcrum*,

So is 100 the Power apply'd at B, to 58 3 *qrs* the Weight at C, which it can equipoiſe

The *Operation*.

12 7 100
7
12) 700(58, 3 *qrs*
60
100
96
4 = 1 *qr*.

If a Lever of the third Kind, as C A, be continued beyond the *Fulcrum* = to the Diſtance of the Power apply'd (ſuppoſing B, the Power given) that is making E C = to C B, then it will become a Lever of the firſt Kind, and the ſame Power which was apply'd at B, as a Lever of the third Kind, being apply'd at E, as a Lever of the firſt Kind, will have the ſame Effect in equipoiſing the Body D, as when at B.



Suppoſe C A = 12 Feet, C B = 3 Feet, and let the Weight D ſuſtain'd at A be equal to 10 Pound Then I ſay, that if A C be continued to E, making E C = C B 3 Feet, then the ſame Power requir'd to equipoiſe D at B, being apply'd at E, will equipoiſe D alſo

Demonſtration

Firſt, conſidering E A as a Lever of the firſt Kind, whoſe *Fulcrum* is C, and let the Weight D be = 10 Pounds

Then I ſay,

As E C 3, is to C A 12
So is D 10, to E 40, which is the equipoiſe of D, apply'd at E

Again

Conſidering C A as a Lever of the third Kind, with the Power apply'd at B, 3 Feet from the *Fulcrum* C

As C A 12 is to C B 3
So is 40 apply'd at B to 10 its Equipoiſe at A

Or as C B 3, is to C A 12, ſo is 10 the Weight at A, to 40 the Power apyly'd at B

Hence it is plain, that the ſame Power has the ſame Effect, either at E or B Q E D

Theſe are the only diſtinct Kinds of Levers that are yet known, the fourth Lever being no more than the Lever of the firſt Kind, bended or making an Angle at its *Fulcrum*, as the Handle of a Hammer, conſidered with its Head and Claws, when us'd in drawing a Nail, for then its Head is the *Fulcrum*, and it being between the Claws that lay hold of the Nails and that Part of the Handle, where the Hand or Power is apply'd to draw the Nail, does therefore become a real Lever of the firſt Kind

And tho' 'tis call'd a Lever of the fourth Kind, or the bended Lever, yet it is no more than a Lever of the firſt Kind, and the Analogies thereof are the ſame in all Reſpects

N B That in the Practice of all theſe Operations, there has been no Allowance made for the real Weights of the Levers themſelves, as has been noted, but therefore it muſt always be remembred in Practice, to make an Allowance for their own Weights, excluſive of the Powers apply'd

LIGHTS [*in Architecture*]

Are underſtood of the openings of Doors Gates and Windows, and other Places through which the Air and Light have Paſſage

LIME, calcin'd Stone, Marble, Free-Stone, Chalk, or other Matter, burnt in a large Fire in a Kiln or Furnace built for that Purpoſe, to be afterwards uſed in the Compoſition of Mortar for Building, the Fire taking away all its Humidity, and opening its Pores, ſo that it becomes eaſily reducible to Powder

Mr *Leybourn* tells us out of *Palladio*, That Stones, whereof Lime is made, are either dug out of Hills, or taken out of Rivers That Lime is beſt, that is made out of the hardeſt, ſound, and white Stones, and being burnt, remains a third Part Lighter than the Stones whereof it is made

All dug Stones are better to make Lime of than gathered Stones; and from a ſhady and moiſt Pit, than from a dry

All Stones are ſooner or later Burnt, according to the Fire which is given them, but they are ordinarily burnt in Sixty Hours

Sir *Henry Wootton* looks upon it as a great Error in the *Engliſh*, to make Lime as they do, of Refuſe and Stuff without any Choice, whereas the *Italians* at this very Day, and much more the Ancients, burnt their Firmeſt Stones, and even Fragments of Marble, where it was Plentiful, which in Time became almoſt Marble again, for its Hardneſs, as appears in their Standing Theatres, *&c*

There are two Kinds of Lime in Common Uſe in *England*, the One made of Stone, and the other of Chalk, whereof the former is much the Strongeſt

That which is made of ſoft Stone or Chalk, is the fitteſt for Plaiſtering of Ceilings, and Walls within Doors, and that made of hard Stone, is fit for Structures or Buildings, and Plaiſtering without Doors, that lie in the Weather.

And that which is made of a greaſy, clammy Stone, is ſtronger than that made of a poor lean Stone, and that which is made of a ſpungy Stone, is lighter than that made of a firm and cloſe Stone, that is again more Commodious for Plaiſtering, this for Building

Good Lime may alſo be made of Mil-Stone, but not coarſe and ſandy, but fine and greaſy: as likewiſe of all Kinds of Flints, tho' 'tis hard to burn them, except in a Reverberatory Furnace as being apt to run to Glaſs, unleſs thoſe that are roll'd in Water, becauſe the greateſt Part of its Increaſe goes away by a Kind of Glaſs

Dauſſant recommends *Lime* made of Sea Shells, as Cockle, Oyſters, *&c* as the beſt, but *Goldman* findes Fault with it, as being impatient of Moiſture, and therefore eaſily peeling off from the out-ſide Walls However, it is the Common Lime uſed in the *Indies*

About *Suſſex*, *Lime* is made of hard Chalk digged out of the Hills, and is burnt in Kilns like Brick-Kilns, but with this Difference, that they have no Arches in them, but only a kind of Bench or Bank, on each Side, upon which they lay the largeſt Stones, and ſo truſs them over and make an Arch, after the Manner of Clamps for Bricks, and when they have thus made an Arch with the largeſt Stones, they fill up the Kiln with the ſmaller ones.

Some have ſaid that *Kentiſh Lime* is far better than that commonly made in *Suſſex*, becauſe they ſay, a Gallon of Water will make as much more *Kentiſh* Lime run, as it will of *Suſſex* Lime, ſo that it ſhould ſeem (by the Conſequence) that, that is the beſt *Lime* which will run with the leaſt Moiſture.

Before the Stones are thrown into the Kiln, they are to be broken to Pieces, otherwiſe the Air contained in their Cavities, too much expanded by Heat, makes them fly with ſo much Violence as to damage the Kilns.

Alberti and *Palladio* ſay, that Lime will not be ſufficiently burnt in leſs than Sixty Hours, and *Alberti* gives the Marks of a well burnt Lime to be as follows, *viz.* that its Weight is to that of the Stone in a ſeſquialterate Proportion, that it is white, light and ſonorous, that when ſlaked, it ſticks to the Sides of the Veſſel. To which *Boeckler* adds, that when ſlaked, it ſends forth a copious thick Smoak, and *Dieuſſant*, that it requires a great deal of Water to ſlake it.

Walter Burrel of *Cuckfield* in *Suſſex*, Eſq; was the Firſt that introduc'd the Uſe of *Fern*, for burning of Lime, which ſerves that Purpoſe as well as Wood, (the Flame thereof being very vehement) and is far cheaper.

In order to preſerve Lime ſeveral Years, ſlake and work it up, dig a Pit under Ground, into which let it paſs through a Hole open at the Bottom of the Veſſel. As ſoon as the Pit is full, cover it up with Sand, to prevent its drying, thus keeping it moiſt 'till it be uſed.

Boeckler gives another Method. Cover a Stratum or Layer of Lime Two or Three Foot high with another of Sand of the like height, pour on Water enough to ſlake the Lime, but not to reduce it to Duſt after ſlaking. If the Sand cleave into clefts as the Smoak aſcends, cover them up, ſo as no Vent may be given thereto.

He ſays, that this Lime, being kept 10 or 12 Years, will be like Glue, and will further be of particular uſe in painting Walls, as being no way prejudicial to the colours.

Quick LIME, or unſlak'd Lime, is that which is as it comes out of the Furnace.

Slak'd LIME, is that waſh'd or ſteep'd in Water, and reſerv'd for the making of Mortar.

Lime is commonly ſold about *London* by the Hundred, which is 25 Buſhels, or 100 Pecks, but in the Country, by the Load, of 32 Buſhels.

A Load of Lime, as ſome

ſay, will make Mortar enough for 250 ſolid foot of Stone-work, and 8 Buſhels of Lime, heap'd Meaſure, is the common Allowance to every thouſand of Bricks

The Price] The Price of Lime differs according to the Places, as from 8 to 12 s the Hundred

Before the late Wars, which have made Fuel ſcarce (ſays a certain Author) *Lime* in ſome Parts of *Suſſex* has been ſold for 20 or 21 *s* *per* Load, 32 Buſhels to the Load, but ſince, in ſome Parts of *Suſſex*, it has been ſold for 24 or 25 *s* *per* Load, and in others for 32 *s*

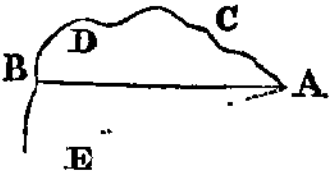
Yet in ſome Parts of *Suſſex* it is ſtill ſold for 12 *s* *per* Load at the Kiln, and for about 15 s *6 d* laid in 3 or 4 Miles

LIME-STONE, is a Stone of a whitiſh Colour, which being burnt in a Kiln, enters the Compoſition of Mortar, Plaiſter, &c

LIMITED Problem, is one which has but one, or a determined Number of Solutions, as to make a Circle paſs thro' 3 Points given, not lying in a right Line, to deſcribe an equilateral Triangle on a Line given

LINE, according to *Euclid*, is a Longitude without Latitude, or a Length without Breadth or Thickneſs

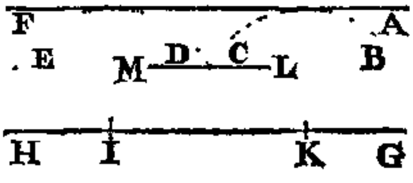
A Line is generated by the Motion of a Point from one Place to another Thus the Point A moving directly from A to B, generates the right Line A B, therefore a right Line is the neareſt diſtance between two Points, which are the Bounds or Limits of it



But had the Point A in going to B firſt gone to C, and thence to D, and afterwards to *B*, it would by its irregular Motion have deſcribed a crooked Line, as A C D B, which being irregular without any Reſpect to a Centre, is therefore call'd an irregular curv'd Line

If the right Line A B be fix'd at the Point A as a Centre, and afterwards the End B be moved to E, it will by its Motion generate or trace the crooked Line B E, and becauſe that all the Parts of that crooked Line are at equal Diſtance from A, the Centre whereon it was deſcrib'd is therefore called a Regular curved Line

A RIGHT LINE, G H being given to draw the Right Line A F, parallel at the given Diſtance of the Li[illegible] L M,

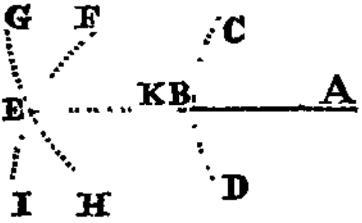


Firſt take the Length of your given Diſtance L M, in the Compaſſes, and with that Opening on any 2 Points, in the Ends of the Line G K, as at H I, deſcribe the Arches B C, and D E

2. Lay a Ruler to the Extremes of thoſe Arches, and draw the Right Line A F, which will be parallel to G K, as requir'd

The Right LINE A K of a certain Length being given to continue the ſaid Line A longer to E

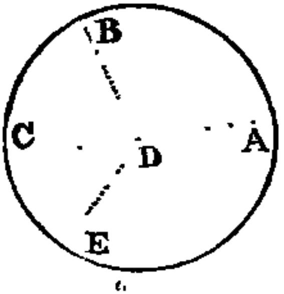
1*ſt* On A with a opening of your Compaſſes, deſcribe an Arch, as C D, and from the Point of Interſection, ſet off on the Arch any equal Diſtances to C and D



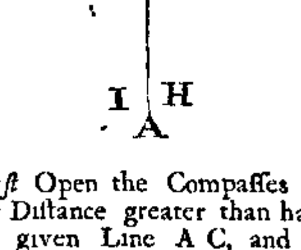
2*d* With any large Diſtances greater than D B, on the Points D and C deſcribe Arches, as F I and G H, interſecting each other in E

3*d*. From the Point B to the Point E, draw the Right Line B E the Continuation requir'd.

A Circular LINE is generated by the End of a Right Line Suppoſe the Right Line A D, fix'd at its End D as a Centre, then if it be moved from A to B, and from B to C, its End A, will deſcribe a Curv'd or Circular Line A B C, which is alſo call'd an Arch of a Circle, for was the Point C to be mov'd on to E, and from thence to A, it would compleat a round Space A B C E A, which is called a Circle



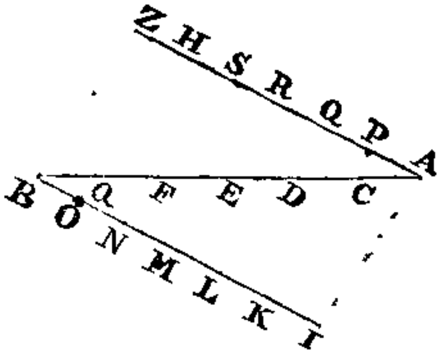
To divide a Right Line A C into two equal Parts by the perpendicular A C.



1*ſt* Open the Compaſſes to any Diſtance greater than half the given Line A C, and at each End, as at A and C deſcribe Arches, as D B and F I, interſecting each other in the Points C and A

2*dly* From the Points A and C, draw the Right Line A C, which is the Perpendicular requir'd, which will divide A C into two equal Parts, at the Point B.

To divide the Right LINE A B into any Number of equal Parts, as ſuppoſe 6.



1ſt From one End of the given Line A B, draw another Right Line, as A B from A, making any Angle at Pleaſure, then from the other End, as B, draw the Right Line B I, parallel to it, or make the Angle A B I = to the Angle H A B.

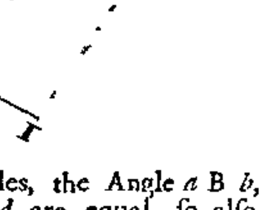
2dly Open the Compaſſes to any Diſtance, ſuppoſe A P, and as the Line is to be divided into 6 Parts, therefore ſet off 5 of thoſe Diſtances on the Line A Z, at the Points P Q R S H, as likewiſe the ſame on the Line B I, at the Points O N M L K

3dly Draw the Lines P K Q L R M S N, and H O, and they will divide the Line A B into 6 equal Parts, at the Points C D F F G, as requir'd

Theorem

If any 2 Right LINES cut thro' one another, as A E cut by *b* F or *c* G, then are the oppoſite or vertical Angles equal to one another

For *b* F cutting A E at right Angles, the Angle *a* B *b*, and *b* B *d* are equal, ſo alſo the Angle *b* B *d* is equal to the Angle *d* B *e*, and *d* B *e* to *e* B *a*; therefore they are all equal to one another, and therefore their oppoſite Angles are alſo equal, that is the Angle *b* B *d* is equal to the Angle *e* B *a*, and the Angle *a* B *b* is equal to the Angle *e* B *d*, becauſe the Arches *a b*, *b d*, *d e* *e*, *a*, by which they are meaſured, are ſeverally and oppoſitely equal

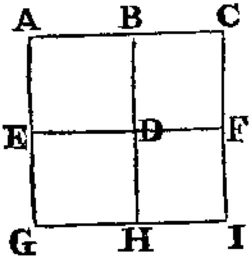


Again, The Angles *c* B *d* and *a* B *f* conſtituted by the Right Line *c* G, cutting A E in B are equal, becauſe the Arches *c* *d*, being of the ſame Radius with the Arch *f*, *a*, and equal thereto, are therefore equal to one another So alſo are the oppoſite Angles *a* B *c*, and *f* B *d*, becauſe the Arch A C, is equal to the Arch *f d* Q E D.

Theorem

When a Right LINE *is divided into 2 equal Parts, the Squares made of thoſe Parts, are equal but to half the Square made by the whole Line*

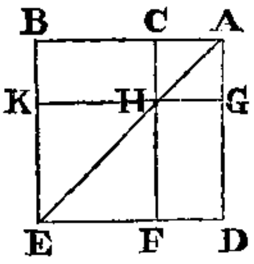
This is evident, for the 2 Squares A B E D and B C D F, made by the Squares of the 2 equal Parts of the Line AC, are equal but to half the Square, A C G I, made by the Square of the whole Line A C, becauſe that the other 2 Squares, D H F I, and E D G H, are equal unto them Q E D



Theorem

When a Right LINE *is divided by Chance into 2 unequal Parts, the Square of the whole Line is equal to both the Squares made of the Parts, and to the 2 Parallelograms, comprehended under the ſame Parts alſo*

That is, if the Right Line B A be accidentally divided in C, I ſay that the Square A B D E, is equal to the Squares made of the Parts (A C G H, and H K F E) and the 2 Parallelograms C B H K, and G H D F alſo, whoſe oppoſite Sides are equal to the unequal Parts of the divided Line A B, becauſe that the whole is equal to all its Parts taken together, which being evident needs no further Demonſtration .



Corollary

Hence it appears, that the Parallelograms comprehended under the unequal Parts of the Line A B, *are equal to one another.*

For ſince that the Diagona A H E doth divide the Square into two equal Parts, and thereby the Triangle A B E, is made equal to the Triangle A D E, ſo is alſo the Triangle A C H, equal to the Triangle A G E, and the Triangle H K E, to the Triangle H F E

Now if from the 2 Triangle A B E and A D E you ſubtrac or take away the equal Triangles A C H, A G H, H F and H K E, the Remains wi be equal, for if from equ Quantities you take aw equal Quant ties remaining will be equal

Note, That the Squares A G H and H K F E, are general rally call'd the Parallelograms, about the Diameter A E, but may be more properly call'd the Squares about the Diagonal A E, becauſe they are really Squares, and not Parallelograms, and the Line A E is a Diagonal common to them both, and not a Diameter, as it is call'd by *Euclid*, in his fourth Propoſition of his Second Book

The Parallelograms C B H K, and G H D F, are call'd the Supplements or Complements of the two Squares A C G H, and H K F E, to the whole Square A B D E

LINE *of Direction* [in *Mechanicks*] is that according to which a Body endeavours to move

Horizontal LINE [in *Perſpective*] is the common Section of the Horizontal Plane, and that of the Draught or Repreſentation, and which paſſes through the principal Point

Geometrical LINE [in *Perſpective*] is a Right-line drawn any how on the Geometrical Plane

Terreſtrial LINE [in *Perſpective*] is a Right-line wherein the Geometrical Plane and that of the Picture or Draught interſect one another

Terreſtrial LINE [in *Perſpective*] which is alſo called the *Baſe Line*, or *Line of the Plane*, is the Line that an Object is plac'd or ſtands upon, whereof each Object has its particular one, and the whole Draught a general one

This is always parallel to the Horizon, and ſometimes ſerves to determine the Lengths and Breadths, particularly that at the Bottom of the Piece, whereto all the Meaſures are to be accommodated

Objective LINE [in *Perſpective*] is the Line of an Object from whence the Appearance is ſought for in the Draught or Picture

LINE *of the Front* [in *Perſpective*] is the common Section of the vertical Plane and of the Draught.

LINE *of Station* [in *Perſpective*] is, according to ſome Writers, the common Section of the vertical and geometrical Planes Others mean by it the perpendicular Height of the Eye above the geometrical Plane Others a Line on that Plane and Perpendicular to the Line expreſſing the Height of the Eye

LINE *of Gravitation of any heavy Body* [in *Mechanicks*] is a Line drawn through its Centre of Gravity, and according to which it tends downwards

LINE *of Direction of Motion of any Body*, is that according to which it moves, or which directs and determines its Motion

LINEAR *Numbers* [in *Arithmetick*] are ſuch as have Relation to Length, as *v gr.* ſuch as repreſent one Side of a plane Figure, and if the plane Figure be ſquare, the linear Number is called a *Root*

LINEAR *Problem* [in *Mathematicks*] is ſuch an one as may be ſolved geometrically by the Interſection of two Right-lines, as to meaſure an inacceſſible Height, by means of two unequal Sticks: This is alſo call'd a Simple Problem, and is capable but of one Solution

LINTEL [in *Architecture*] the Piece of the Timber that lies horizontally over Door Poſts and Window Jambs, as well to bear the Thickneſs of the Wall over it, as to bind the Sides of the Walls together

The Price] Carpenters commonly put in theſe by the Foot running Meaſure, as *6 d per* Foot, if Oak, and 4*d.* if Fir, for Timber and workmanſhip

LIST [in *Architecture*] is a little ſquare Moulding, ſerving to crown or accompany a larger, or on occaſion to ſeparate the Flutings of a Column It is ſometimes called *Liſtella* and *Fillet*, and ſometimes a *Square*

LISTEL [in *Architecture*] a ſmall Band, or a kind of Rule in the Mouldings, alſo the Space betwixt the Channellings of Pillars

LOBBY See *Antichamber*

LOCAL PROBLEM [in *Mathematicks*] is ſuch an one as is capable of an infinite Number of different Solutions, ſo that the Point which is to reſolve the Problem, may be indifferently taken within a certain Extent As ſuppoſe any where in ſuch a Line, within ſuch a plain Figure, &c. which is called *Geometrical Locus*, and the Problem is ſaid to be a local or indeterminable one, and this local Problem may be either, *Simple*, when the Point ſought is in a Right, *Plane*, when the Point ſought is in the Circumference of a Circle, *Solid*, when the Point required is in the Circumference of a Conic Section, or laſtly, *Surſolid*, when the Point is in the Perimeter of a Line of the higher Kind or ſecond Gender, as Geometers call it

LOCKS *for Doors* are of various Kinds, as for outer Doors, called Stock-locks, for Chamber-doors, call'd Spring-locks, &c. alſo the ſeveral Inventions in Locks, *i e* in contriving and making their Wards and Guards, are almoſt innumerable

And as their Kinds are various, ſo are their Prices I ſhall at preſent only mention ſome of the Chief, as

Stock Locks plain, from 10 *d.* to 14 *d per* Piece, or more

S Bitted Stock Locks, with a Pipe, 18 *d per* Piece

S Bitted and *warded Stock Locks* very ſtrong, 7 *s*

Braſs Locks, from 5 *s* 6 *d.* to 9 *s*

Braſs-knobbed Locks in iron Caſes, 3 *s*

Double Spring-Locks, 1 *s*

Cloſet-door Locks, 1 *s* 4 *d*

Pad or Secret Locks, with Slits, inſtead of Pipes, 1 *s*

Plate Stock Locks, 3 *s* 8 *d.* Some ditto for half that Price

Plate Stock Locks in Shute, 4 *s* 6 *d*

Braſs-knobbed Locks in Shute, 6 *s* 6 *d*

Iron-rimmed Locks, very large, 10 *s*

Mr. *Chamberlain* in his *Preſent State of Britain*, tells us that there are ſome Locks made of Iron and Braſs of 50, nay 100 *l per* Lock

LOAM, a Sort of reddiſh Earth, uſed in Buildings (when tempered with Mud, Gelly, Straw, and Water) for plaiſtering Walls in ordinary Houſes

LOGARITHMS, are Numbers in arithmetical Progreſſion, ſo fitted to the natural Numbers, that if any two natural Numbers are multiply'd and divided by one another, the Logarithms of theſe natural Numbers, that is, of thoſe anſwering them, be added to, or ſubtracted from each other, the Sum or Remainder will be the Logarithm of the Product, or the Quotient of thoſe two natural Numbers

LONGIMETRY, the Art of meaſuring Lengths or Diſtances, or of taking the Diſtances of Trees, Steeples or Towers, *&c* either one or many together

LOGISTICAL *Arithmetick* was formerly the Arithmetick of Sexageſimal Fractions

LUNES } [in *Geometry*]
LUNULÆ } are Spaces contained under a Quadrant of a Circle and a Semi-Circle, being called thus, becauſe they repreſent the Figure of the Moon, when leſs then half full

LUTHERN, or *Dormer*, a kind of Window over the Cornice, in the Roof of a Building, ſtanding perpendicularly over the Naked of a Wall, and ſerving to illumine the upper Story

The *French* Architects diſtinguiſh theſe into various Kinds, according to their various Forms, as *ſquare*, *ſemi-circular*, *Bulls Eyes*, *flat Arches Flemiſh Lutherns*, &c

M.

MACHINE [in *Mechanicks*] an Engine, is whatſoever has Force ſufficient, either to raiſe or ſtop the Motion of a Body, or it may be defined any thing that ſerves to augment or regulate moving Powers, or it is any Body deſtin'd to produce Motion, ſo as to ſave either Time or Force

Theſe Machines are either *ſimple*, or *compound*.

Simple Machines are commonly reckoned to be ſix in Number, *viz* the *Ballance*, *Lever*, *Pully*, *Wheel*, *Wedge*, and *Screw* To theſe might be added inclin'd Planes, ſince 'tis certain that the heavieſt Bodies may be lifted up by the Means thereof, which otherwiſe could ſcarce be moved

Compound Machines, or Engines, are innumerable, in regard that they may be made out of the *Simple*, after almoſt infinite manners And yet the Ancients ſeem to have outdone the Moderns in this reſpect, their Machines of Architecture, *&c* being deſcrib'd as vaſtly ſuperior to ours

A Machine for Building, is an Aſſemblage of Pieces of Wood, ſo diſpoſed as that by means of Ropes and Pullies a ſmall Number of Men may raiſe vaſt Loads or Weights, and lay them in their Places, as Cranes, *&c*

'Tis hard to conceive what

Machines the Ancients muſt have uſed to raiſe theſe immenſe Stones found in ſome of the antique Buildings.

Hydraulick, or *Water* MACHINE, is either uſed to ſignify a *Simple Machine*, ſerving to conduct or raiſe Water, as a Sluice, Pump, *&c* or ſeveral of theſe acting together, to produce ſome extraordinary Effect, as the Machine of *Marli* in *France*, the *Primum Mobile* or firſt Mover of which is an Arm of the River *Seine*, which by its Stream turns ſeveral large Wheels, which work the Handles, and theſe with Piſtons raiſe the Waters up into the Pumps, and with other Piſtons force it up in Pipes againſt the Aſcent of an Hill to a Reſervoir in a Stone Tower, 62 Fathoms higher than the River, ſufficient to ſupply *Verſailles* with a conſtant Stream, 200 Inches in Diameter.

MAGIC SQUARES, the ſeveral Numbers that compoſe any Square (as ſuppoſe 1, 2, 3, 4, 5, *&c* to 25 incluſive, which compoſe the Square Number 25) being diſpos'd after each other in a ſquare Figure of 25 Cells, each in its Cell If then you change the Order of theſe Numbers, and diſpoſe 'em in the Cells in ſuch manner, as that the five Numbers which fill any horizontal Rank of Cells, being added together, ſhall make the ſame Sum with the five Numbers in any other Rank of Cells, whether horizontal or vertical, and even the ſame Number with the 5 in each of the two Diagonal Ranks, this Diſpoſition of Numbers is called a *Magic Square*, in oppoſition to the former, which is called a *Natural Square*

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

16	14	8	2	25
3	22	20	11	9
15	16	4	23	17
24	18	12	10	1
7	5	21	19	13

Or a Magick Square is when Numbers in arithmetical Proportion are diſpoſed into ſuch Parallel and equal Ranks, as that the Sums of each Row, as well diagonally as laterally ſhall be equal Thus,

Theſe nine Numbers, 2, 3, 4, 5, 6, 7, 8, 9, and 10, being diſpoſed into this ſquare Form, they do every way directly and diagonally make the ſame Sum

5	10	3
4	6	8
9	2	7

MAGNETISM, is the *magnetical Attraction*, or the Virtue and Power that the Magnet or Loadſtone has of drawing Iron to it

MAGNITUDE, is the ſame as Bigneſs or Greatneſs It is any thing that has Parts external, to Parts, connected together by ſome common Term, *i e* any thing locally extended or continued, or that has ſeveral Dimenſions

The Origin of all Magnitude is a Point, which though void of Parts it ſelf, yet its Flux forms a Line, the Flux of that a Surface, and of that, a Body

Literal MAGNITUDE, is a Magnitude expreſſed by Letters

Numerical MAGNITUDE, is a Magnitude expreſſed by Numbers

A Broken MAGNITUDE, is a Fraction

A Complex MAGNITUDE, is that form'd by Multiplication

An incommenſurable MAGNITUDE, is a Magnitude that has no Proportion to Unity

MALLEABLE, ſomething hard and ductile, and that may be beaten, forged and extended under the Hammer

All Metals are malleable, excepting Quickſilver, but Gold in the greateſt Degree of all

MALLET, a kind of large Hammer, made of Wood, much uſed by Artificers who work with the Chiſſel, as Sculptors, Maſons, and Stone-cutters, whoſe Mallet is commonly round, Carpenters, Joiners, *&c.* who uſe a ſquare one

MALTHA, a kind of Cement, anciently in great uſe, compoſed of Pitch, Wax, Plaiſter, and Greaſe

Beſides this, the *Romans* had another kind of *Maltha*, with which they plaiſtered and whitened the Inſide of their Aqueducts This was a very fine Cement, conſiſting of Lime ſlak'd in Wine, incorporated with melted Pitch and freſh Figs

The *Natural* MALTHA is a kind of Bitumen with which the *Aſiaticks* plaiſter their Walls

MANTLE [in *Architecture*] is the lower Part of the Chimney, or that Part laid acroſs the Jambs, and which ſuſtains the Compartiment of the Chimney Piece

MARBLE, is a kind of Stone, extremely hard, firm, and ſolid, dug out of Pits or Quarries It takes a beautiful Poliſh, cuts very hardly, and is much uſed in Ornaments of fine Buildings, as Columns, Altars, Statues, *&c*

There is an infinite Number of different kinds of Marble, uſually denominated, either from their Colour, the Country where produced, or their Effects: Some are of one ſimple Colour, as *white*, or *black*, others ſtreak'd or variegated with Stains, Clouds, Waves, *&c.*

All *Marbles* are opake, except the white, which when cut into thin Slices, becomes tranſparent

Marbles are alſo different in Weight and Hardneſs, and are to be conſidered with regard to their *Colour*, their *Country*, their *Grain*, and their *Defects.*

Aſian Marble, is either of

a reddiſh Brown, ſtreak'd with Veins of *white*, or of a Carnation, with Veins of *green*

Engliſh White Marble is vein'd with *Red.*

Marble of *Brabanzon* in *Hainault*, is black-vein'd with *White*.

Marble of *Auvergne* in *France* is of a pale *red*, mingled with *violet*, *green* and *yellow*.

Brocatelle Marble, is mingled with little Shades of *Iſabella*, *yellow*, *pale* and *gray* This comes from *Tortoſa* in *Spain*, where it is dug out of an ancient Quarry

There is alſo another ſort of *Brocatelle*, which is digged up near *Adrianople*

Marble of *Champagne* reſembles the *Brocatelle*, being mix'd with *Blue*, in round Stains, like the Eyes of Partridges

Marble of *Breſſe* in *Italy*, is yellow, with Spots of white

Marble of *Carrara*, on the Coaſts of *Genoa*, is very white, and the fitteſt of all others for Works of Sculpture

Cipollini or *Cipollin Marble*, is of a *Sea green* Colour, mix'd with large Waves or Clouds of *white*, or pale *green*

Scamozzi thinks this is the ſame that the Ancients called *Auguſtum* and *Tiberium Marmor*, becauſe firſt found in *Egypt*, in the Times of *Auguſtus* and *Tiberius*

Lumachello Marble, is ſo call'd becauſe mingled with Spots *grey*, *black*, and *white*, wreathed ſomewhat like Periwinkle Shells This is ancient, and its Quarry is loſt.

Marble of *Margoſſe* in the *Milaneſe*, has a white Ground with *browniſh* Veins, reſembling the Colour of Iron ruſt This is very common, and extremely hard

Marble of *Dinan* near *Liege*, is of a pure black, very beautiful, and very common

Marble of *Guachenet*, near *Dinan*, is of a reddiſh *brown*, with white Spots and Veins

Marble of *Namure* is black, like that of *Dinan*, but leſs beautiful, as inclining a little to the *blue*, and traverſed with little Streaks of *grey* This is very common, and is frequently uſed in Paving

Marble of *Thou*, near *Namure* in *Liege*, is of a pure *black*, ſoft and eaſy to work, and receives a more beautiful Poliſh than thoſe of *Namure* and *Dinan*

Marble of *Languedoc*, is of a vivid *red*, with large *white* Veins or Stains, and is very common There is ſome whoſe *White* borders pretty much on the *blue*, and is leſs valued

Marble of *Lavee* in *Maine*, has a black Ground, with little narrow Veins of *white*. There is another ſort of it *red*, with Veins of a dirty *white*

Marble of *Rance* in *Hainault*, is of a dirty *red*, mix'd with *blue* and *white* Clouds and Veins. This is pretty common, but different in Beauty

Marble of *Savoy* is of a deep *red*, mix'd with other Colours, each Piece of which ſeems cemented on to the reſt

Parian Marble is antique, and much celebrated in Authors.

It is of a beautiful *white* The greateſt Part of the *Grecian* Statues were made of it *Varro* calls it *Lychnites*, becauſe the Workmen dug it out of the Quarry by Lamp light

Marble of *Sicily*, is of a browniſh *red*, ſtain'd with oblong Squares of *white* and *Iſabella*, like ſtrip'd *Taffetas* The antient has very vivid Colours, and the modern comes pretty near it.

Marble of *Porta Santa*, at *Rome* called *Serna*, is mingled with large Clouds and Veins of *red*, *yellow*, and *grey*.

Marble of *Signan* in the *Pyreneans*, is ordinarily of a *greeniſh* brown, with red Stains, though this is ſomewhat various in its Colour

Marble Portor has a *black* Ground, with Clouds and Veins of *yellow* It is dug out of the Foot of the *Alps*, near *Carrara*

Black Attic Marble, is of a pure *black*, without Stains, and ſofter than the modern black There was ſome of it brought from *Greece*, called *Marmor Lucullium*, but this was not ſo much valued as that which the *Egyptians* brought from *Ethiopia*, approaching to an iron Colour, and call'd *Baſaltes*, or Touch-ſtone, becauſe it ſerv'd them for the Trial of Metals

Marble Bigio Nero, is antique

Antient Black and *White Marble*, is now very rare, the Quarries of it being intirely loſt. It is divided between a pure *white*, and a bright *black*, in Places.

White-vein'd Marble, has large Veins with *grey*.

White Marble, dug out of the *Pyrenæans*, on the Side of *Bayonne*, is inferior to that of *Carrara*, its Grains being larger, and ſhining like a kind of Salt. It is ſomething like the antient white *Greek* Marble, whereof their Statues were made, but not ſo hard and beautiful

Marble Fior di Perſica, comes from *Italy* and conſiſts of *red* and *white* Stains, ſomewhat *yellowiſh*

White and Black Marble, has a pure *black* Ground, with ſome very white Veins

Blue Tunquin Marble is mix'd with a dirty ſort of *white*, and comes from the Coaſt of *Genoa*

Yellow Marble is a kind of *Iſabella* yellow without Veins, it is antique, and now very rare

The *Modern Green Marble*, improperly call'd *Egyptian* Marble, is brought from *Carrara*, on the Coaſt of *Genoa*. It is a deep *green*, ſpotted with *grey*

Green Marble Antique, is a Mixture of *Graſs green* and *black*, in Clouds of unequal Forms and Sizes, and is very rare, the Quarries being loſt

Marble Occhio di Pavone, or Peacock's Eye, is mingled with *red*, *white*, and *blueiſh* Clouds, ſomewhat reſembling the Eyes at the end of a Peacock's Tail

Marble denominated from its Defects

Rigid MARBLE, is that which being too hard, is wrought with

Difficulty, and is apt to ſplinter, as the *black* Marble of *Namure*

Thready MARBLE, is full of Threads or Filaments.

Brittle MARBLE, is what crumbles under the Inſtrument, as the *White Greek Marble*, and that of the *Pyreneans*, &c

Terras MARBLE, is that which has ſoft Places in it, which muſt be filled up with Cement, as that of *Languedoc*

There are two Defects frequent in *Marbles*, which make them the more difficult to be cut and poliſhed The one is what Workmen ſometimes call *Nails*, which anſwers to the Knots in Wood The other, call'd *Emeril*, is a Mixture of Copper, or other Metal, makeing *black* Stains in the Marble The *Emerils* are only common to white Marbles, but the Knots to all

Under the Genus of MARBLE is comprehended *Porphyry*, which is the hardeſt, and which was antiently brought from *Numidia* in *Africa* The moſt beautiful is that whoſe *red* is the moſt vivid, and the Stains the whiteſt and the ſmalleſt See *Porphyry*

The *Serpentine* PORPHYRY, which is a *greeniſh brown*, ſo called, becauſe figured with little Stains. It is form'd of a great Number of Grains of Sand condenſed It is of various Kinds, as *Egyptian*, *Italian*, *Violet*, and *Green*. See *Serpentine*

Jaſper, of which there are various Kinds, the *Antient*, the *Florid*, the *Black*, the *White*, &c.

ALABASTER, of which there are various Kinds, both white and variegated

They are all ſoft, when taken out of the Quarry, but harden in the Air.

Uſes] The principal Uſes of Marble in Architecture is for Chimney-pieces, Chimney Footpaces, Window-ſtools, Pavements, *&c*

Pliny and other Authors tell us that the Antients uſed to face their Houſes all over with thin Plates of Marble

Of poliſhing Marble] Some lay three or four Blocks in a Row; and with another, fix'd to a broad Beetle, and a Handle fixed at oblique Angles, with Sand and Water between, work the upper Stone backwards and forwards on the lower ones, till the Strokes of the Ax are worn off, after which they poliſh them with Ivory and Putty

Sometimes to poliſh Tomb Stones, they block up the Stones to be poliſh'd, ſo as to lie horizontal about 2½ Foot high above the Ground, and being laid very level, they work the upper Surface very ſmooth and even with a Tool for that Purpoſe

This Tool is a Piece of whole Deal, about 18 or 20 Inches long, and 12 Inches broad, and croſs the Grain of the Wood on the upper Side are nail'd 2 Ledges on, at each End, and on theſe Ledges is nail'd a Staff or Handle, about 8 or 9 Foot long (enough to reach the Length of the Tomb-Stone) alſo at each End of the under

Side is nail'd a Ledge, and between thoſe Edges is wedg'd in (with wooden Wedges) a Hearth Stone of Marble, unpoliſh'd and very rough

They fling Water and Sand upon the Tomb-Stone, and work it (by drawing the Hearth Stone to and fro) till the Hearth Stone becomes pretty ſmooth, then they take that out, and put in another rough Hearth Stone, and this they continue to do till they have wrought the Tomb-Stone pretty even and ſmooth

But while the Tomb-Stone and Hearth Stones are rough, they lay a conſiderable weight (as a Stone or the like) upon the upper Side of the Tool, to keep it down hard on the Tomb-Stone, but when the Tomb-Stone is pretty ſmooth, they make it yet ſmoother, by putting into the Tool, one after another, ſeveral of thoſe Hearth Stones already begun to be poliſh'd, and this they continue to do, till they have brought both them and the Tomb-Stone to a more ſmooth poliſh Upon theſe they uſe no weight on the back of the Tool, but they uſe Water and Sand as before, and if they have no Marble Hearth Stones to poliſh, they put a Purbeck Stone into the Tool

The Price of Chimney Pieces] of black ſleak'd Marble, or of Rance or Liver colour'd Marble, is worth, of an ordinary Size, 12 or 14 *l* a Piece

Window Stools of black or white ſleak'd Marble, are worth about 2*s.* 6*d* *per* Foot,

Pavements of black or white Marble is worth about 2*s* *per* Foot

Engliſh white Marble vein'd with *Red*, &c is ſold for about 2*s* 6*d* *per* Foot in Squares for Pavements, and Slabs of the ſame Sort of Marble (long enough for Chimney Foot paces) for 5*s* *per* Foot

Egyptian Marble vein'd with Variety of Greens in Slabs, 8*s* *per* Foot

Italian white Marble, for Chimney Foot Paces in Squares, for about 2*s* 6*d* *per* Foot, in Slabs, for 5*s* *per* Foot, and black Marble is ſomething cheaper

Of Staining Marble] Father *Kircher* ſhews the Manner of applying Colours on Marble, ſo as to make them penetrate its whole Subſtance, inſomuch that if the Marble be ſlit into ſeveral parallel Tables or Planks, the ſame Image will be found on each, that was painted on the firſt

Spots of Oil penetrate white Marble, ſo that they cannot be taken out

The *Stuc* whereof they make Statues, Buſts, Baſſo Relievo's, and other Ornaments of Architecture, is only Marble pulveriz'd, mix'd in a certain Proportion with Plaiſter, the whole well ſifted, work'd up with Water, and uſ'd like common Plaiſter.

There is alſo a Sort of artificial Marble, made of *Gypſum*, or a tranſparent Stone reſembling Marble, which becomes very hard, receives a tolerable poliſh, and may deceive the Eye

There is alſo a Sort of Marble form'd by corroſive Tinctures, which penetrating into white Marble to the Depth of a Line, imitates the various Colours of other Marbles

Poliſh'd Marble is that which having been well rubb'd with Free-Stone, and afterwards with Pumice Stone, is at laſt poliſh'd with *Emery*, if the Marble be of ſeveral Colours, and if white, with Tin

In *Italy* they poliſh with a Piece of Lead and Emery

MARBLE COLOUR [in *Painting*] That which is ordinary on new Stuff, is about 1 s *per* Yard, and an old Colour about 9d *per* Yard for Colour and Work

MARQUETRY or *Inlaid Work*, is a Work compoſ'd of ſeveral fine hard Pieces of Wood of different Colours, faſtened in thin Slices on a Ground, and ſometimes inrich'd with other Matters, as Tortoiſe Shell, Ivory, Tin and Braſs

There is alſo another Kind of Marquetry made of Glaſſes of various Colours, inſtead of Wood, and alſo a third compos'd of nothing but precious Stones and the richeſt Marbles, but theſe laſt are rather call'd *Moſaic* Work

The Art of Inlaying is very antient, and is ſuppos'd to have paſſed from *Aſia* to *Europe*, as one of the Spoils brought from the Eaſtern Conqueſts by the *Romans* into *Italy* It was indeed at that Time but a ſimple Thing, nor did it arrive at any tolerable Perfection before the fifteenth Century in *Italy*, nor did arrive at its Height till the 17th Century among the *French*.

The fineſt Works of this Kind were only black and white, which we now call *Moreſco's*, till *John* of *Verona* Cotemporary with *Raphael*, but that Religious who had a Genius for Painting, ſtain'd his Woods with Dyes or boil'd Oils, which penetrated them

But he went no farther than the Repreſentations of Buildings and Perſpectives, which require not any great Variety of Colours

Thoſe who came after him, not only improved on the Invention of dying the Woods, by a Secret they diſcovered of burning without conſuming them, which ſerv'd exceedingly well for Shadows, but had alſo the Advantage of a Number of fine new Woods, of naturally bright Colours, by the Diſcovery of *America*

With thoſe Aſſiſtances the Art is now capable of imitating any Thing, whence it is by ſome call'd the *Art of Painting in Wood*.

The Ground on which the Pieces are to be arrang'd and glued, is uſually of well dry'd Oak or Fir, and is compoſ'd of ſeveral Pieces glued together to prevent its warping

The Wood to be us'd in Marquetry, is reduc'd into Leaves of the Thickneſs of a Line, i e the twelfth Part of an Inch is either ſtain'd with ſome Colour, or made black for Shadow, which ſome perform by putting it into Sand extreamly heated over the Fire, others by ſteeping it in Lime Water, and Sublimate; and others in Oil of Sulphur

Being thus colour'd, the Contours of the Pieces are form'd, according to the Parts of the Deſign they are to repreſent

This laſt is the moſt difficult Part of Marquetry, and that which requires the moſt Patience and Attention

The two chief Inſtruments us'd in this Work, are the Saw and the Vice, the latter to hold the Matters to be form'd, and the other to take off from its Extremes, as Occaſion requires

The Vice is of Wood, having one of its Chaps fix'd, the other moveable, and is open'd and ſhut by the Foot, by Means of a Cord faſten'd to a Treddle

The Leaves to be form'd (for there are frequently 3 or 4, or more, of the ſame Kind, form'd together) are after they have been glued on the outermoſt Part of the Deſign, whoſe Profile they are to follow, put within the Chaps of the Vice, then the Workman preſſing the Treddle, and thus holding faſt the Piece with his Saw, runs over all the Out-Lines of the Deſign

By thus joining or forming 3 or 4 Pieces together, not only Time is ſav'd, but alſo the Matter is the better enabled to ſuſtain the Effort of the Saw, which how delicate ſoever it may be, and how ſlightly ſoever the Workmen may conduct it, except this Precaution were taken, would be apt to raiſe Splinters, and ruin the Beauty of the Work

When the Marquetry is to conſiſt of one ſingle Kind of Wood, or of Tortoiſe Shell on a Copper or Tin Ground, or *Vice verſa*, they only form 2 Leaves, one on another, *i e.* a Leaf of Metal, and a Leaf of Wood or Shell This is call'd ſawing in Counterparts; for by filling the Vacuities of one of the Leaves, by the Pieces coming out of the other, the Metal may ſerve as a Ground to the Wood, and the Wood to the Metal

All the Pieces having been thus form'd by the Saw, and mark'd in Order to their being known again, and the Shadow given in the Manner before mentioned, each is vanneer'd or faſten'd in its Place on the common Ground, with the beſt *Engliſh* Glue

This being done, the whole is ſet in a Preſs to dry, and planed over and poliſh'd with the Skin of the *Sea-Dog*, wax and ſhave grave, as in ſimple vaneering,

But withal with this Difference, that in Marquetry, the fine Branches, and ſeveral of the more delicate Parts of the Figures, are touch'd up and finiſh'd with a Graver

Cabinet Makers, Joiners, *&c.* work in Marquetry, Stone-Cutters and Enamellers, deal in *Moſaic*

MASON is a Perſon employed under the Direction of an Architect, in the raiſing of a Stone Building

The chief Buſineſs of a Maſon is to make the Mortar, raiſe the Walls from the Foundation to the Top, with the neceſſary Retreats and Perpendiculars to form the Vaults, and employ the Stones, as deliver'd to him

When the Stones are large, the Buſineſs of hewing or cutting them, belongs to the Stone-Cutters, though theſe are frequently confounded with Maſons, the Ornaments of Sculpture, are perform'd by Carvers in Stone, or Sculptors

The Tools or Implements principally us'd by them, are, the Square, Level, Plumb-Line, Revel, Compaſs, Hammer, Chiſſel, Mallet, Saw, Trowel, &c Beſides the common Inſtruments us'd in the Hand, they have likewiſe Machines for raiſing of great Burdens, the conducting of large Stones, *&c*

MASONRY is a Branch of *Architecture*, conſiſting, as it is defin'd by ſome, in the Art of hewing or ſquaring of Stones, and cutting them level and perpendicular for the Uſes of *Building* tho' in a more limited Senſe of the Word, *Maſonry* is the Art of aſſembling and joining Stones together with Mortar

Whence there ariſe as many different Kinds of Maſonry, as there are different Forms and Manners of laying or joining Stones

Vitruvius mentions 7 Kinds of *Maſonry* among the Ancients, 3 of hewn Stone, *viz* That in Form of a *Net*, that in binding, and that call'd the *Greek Maſonry*, and 3 of unhewn Stones, *viz* that of an *equal Courſe*, that of an *unequal Courſe*, and that fill'd up in the middle, the ſeventh was a Compoſition of all the Reſt

MASONS Work is ſometimes meaſured by the ſuperficial Foot, and ſometimes by the ſolid Foot, and in ſome Places Walling is meaſured by the Rood, which is 21 Feet in Length, and 3 in Height, which makes 63 ſquare Feet

Example 1 If a Wall be 97 Feet 5 Inches in Length, and 18 Feet 3 Inches in Height, and 2 Feet 3 Inches thick, how many ſolid Feet are contain'd in that Wall ?

```
  F      I
  97     5
  18     3
 ----------
 776
 97
  24     4     3
   6     0     0
   1     6     0
 ------------------
 1777 . 1[illegible] . 3
    2    3
 ------------------
 3555    8     6
  444    5     6     9
 ------------------------
 4000 .  2  .  0  :  9
```

```
     97 417
      18 25
     -------
     487085
    194834
   779336
   97417
  ----------
  1777 86025
       2 25
  ----------
   888930125
  355572050
 355572050
 -----------
 4000 1855625
```

The Length, Height and Thickneſs being multiply'd together, the laſt Product is 4000 Feet 2 Inches, the ſolid Foot contain'd in the Wall.

By Scale and Compaſſes

Extend the Compaſſes from 1 to 1 825, and that Extent will reach from 97.417 to 1777. 86, then extend them from 1 to 1777 86, and that Extent will reach from 2 25, to 4000. 18 the ſolid Content.

Example 2. If a Wall be 107 Feet, 9 Inches long, and 20 Feet 6 Inches high, how many ſuperficial Feet does it contain?

```
  F      I.
 107  :  8
  20  .  6
 ------------
2155     0    .
  53    10    6
 ---------------
2208  . 10    6
```

```
 107 75
   20 5
  -----
  53875
 12550
 -------
2208 875
```

Facit 2208 Feet, 10 Inches

By Scale and Compaſs

Extend the Compaſſes from 1, to 107 75, and that Extent will reach from 20 5 to 2208 875 the ſuperficial Feet.

Example 3 If a Wall be 112 Feet 3 Inches in Length, and 16 Feet 6 Inches in Height, how many Roods does it contain.

```
  F.       I
 112   :   3
  16   .   6
 -------------
 676   .   0
 112             .
  56   .   1  .  6
 ------------------
1852   :   1     6
```

```
          112
          16 5
          ----
         56125
        67350
        11225
       -------
63) 1852 125 (29
    ----
     592
     ---
      25
```

Facit 29 Roods, 25 Feet.

By Scale and Compaſſes.

Extend the Compaſſes from 63 to 16 5, and that Extent will reach 112 25, to 29 460 Roods the Content

Net MASONRY, call'd *Reticulation*, from its Reſemblance to the Maſhes of a *Net*, conſiſts of Stones ſquar'd in their Courſes, and ſo diſpos'd, as that their Joints go obliquely, and the Diagonals are the one perpendicular, and the other level This is the moſt agreeable Maſonry to the Eye, but it is apt to crack

Bound MASONRY, is that in which the Stones were plac'd one over another like Tiles, the Joints of their Beds being level, le[illegible] and the Mounters perpe[illegible]ular · So that the Joint that mounts and ſeparates two Stones, fall directly over the middle of the Stone below. This is leſs beautiful than the *Net* Work, but is more ſolid and durable.

Greek MASONRY (according to *Vitruvius*) is that, where after 2 Stones have been laid, each of which makes a Courſe, another is laid at the End, which makes 2 Courſes, the ſame Order being obſerv'd throughout the Building, this may be called *Double Building*, in Regard that the binding is not only of Stones of the ſame Courſe with one another, but likewiſe of one Courſe with another Courſe

MASONRY *by equal Courſes*, this was by the Ancients call'd *Iſodomum*, and differs not from bound *Maſonry*, but only in this, that its Stones are not hewn

MASONRY *by unequal Courſes*, which the Ancients call'd *Pſeudiſodomum*, was alſo made with unhewn Stones, and laid in *Bound Work*, but then they are not of the ſame Thickneſs, nor is there any Equality obſerv'd, excepting in the ſeveral Courſes, the Courſes themſelves being unequal to each other

MASONRY *fill'd up in the middle*, which the Ancients call'd *Emplecton*, is likewiſe made of unhewn Stone, and by Courſes, but the Stones are only ſet in Order as to the Courſes, the Middle being fill'd up with Stones thrown in at Random among the Mortar

Compound MASONRY, is of *Vitruvius*'s propoſing, and is ſo call'd, as being form'd of all the Reſt In this the Courſes are of hewn Stone, and the middle Place left void, fill'd up with Mortar and Pebbles thrown in together After which, the Stones of one Courſe, are bound to thoſe of another Courſe, with Cramp - Irons, faſten'd with melted Lead

All the Kinds of MASONRY now in Uſe, may be reduc'd to theſe 5, *viz Bound Maſonry*, that of *Brick-Work*, where the Bodies and Projectures of the Stones incloſe ſquare Spaces or Pannels, &c ſet with Bricks: That *de Moilon*, or ſmall Work, where the Courſes are equal, well ſquared, and their Edges or Beds ruſticated, that where the Courſes are unequal, and that fill'd up in the middle with little Stones and Mortar

MASQUE [in *Architecture*] is us'd of certain Pieces of Sculpture, repreſenting ſome hideous Form, Groteſque or Satyrs Faces, &c us'd to fill up and adorn ſome vacant Places, as in Freezes, the Pannels of Doors, Keys of Arches, &c but eſpecially in Grotto's

MASTICOTE is a good, light yellow, for moſt Uſes, eſpecially in making Greens, of which there may be ſeveral Sorts made out of this Colour, by mixing it with Blues This Colour grinds very fine, and bears a good Body

MATHEMATICKS } originally
MATHESIS } ſignify'd any Diſcipline or Learning, but now 'tis properly that Science

Science which teaches or contemplates, whatever is capable of being numbred or meaſured, as it is computable or meaſurable

And the Part of Mathematicks, which relates to Number only, is call'd *Arithmetick*, that which relates to Meaſure in general, whether Length, Breadth, Motion, Force, &c. is call'd *Geometry*

Mathematicks may be diſtinguiſhed into *Simple* and *Mix'd*

1 *Pure, Simple*, or *Abſtracted*, which conſiders abſtracted Quantity, without any Relation to Matter or ſenſible Objects, or

Mixt Mathematicks, which are interwoven every where with Phyſical Conſiderations, or it conſiders Quantity as ſubſiſting in material Beings

• *Mathematicks* are alſo divided into *Speculative* and *Practical*

1 *Speculative*, which propoſes only the ſimple Knowledge of the Thing propoſed, and the bare Contemplation of Truth, or Falſhood And

Practical, which teaches how to demonſtrate ſome thing uſeful, or to perform ſomething that ſhall be propoſed for the the Benefit and Advantage of Mankind

MEAN or *middle Proportion*, between any two Numbers or *Lines*, is that which hath the ſame Proportion

Thus 6 is a Mean Proportional between 4 and 9, becauſe 4 6 6 9

The Square of a Mean Proportional is equal to the Rectangle under the Extremes

Two Mean Proportionals between two Extremes cannot be found by a ſtrait Line and a Circle, but it may very eaſily be done by the Conick Sections, &c

MEASURE [in *Geometry*] any certain Quantity aſſumed as one or Unity, to which the Ratio of other Homogeneous or Similar Quantities is expreſſed.

MEASURE *of a Number* [in *Arithmetick*] is ſuch a Number as divides another without leaving any Fraction Thus 9 is a Meaſure of 27

MEASURE *of a Line*, is any right Line taken at Pleaſure

MEASURE *of a Figure*, or *plain Surface*, is a Square or Side of any determinate Length Among Geometricians 'tis uſually a *Perch*, called a *ſquare Perch*, divided into 10 ſquare Feet, and the ſquare Feet into ſquare Digits Thence call'd *Square Meaſures*

MEASURE *of a Solid*, is a Cube whoſe Sides are of any Length at Pleaſure

MEASURE *of an Angle*, is an Arch deſcrib'd from the *Vertex* in any Place between it Legs

MEASURE *of Velocity* [i *Mechanicks*] is the Space paſſe over by the moving Body in a given Time

MEASURE *of the Maſs o Quantity of Matter* [in *Mechanicks*] is its Weight

MEASURING [*Geometrically* defin'd] is the aſſumin any certain Quantity, and expreſſing the Proportion of othe

ſimila

ſimilar Quantities to the ſame. But *popularly* defin'd, Meaſuring is the uſing a certain known Meaſure, and determining thereby the preciſe Extent, Quantity or Capacity of any Thing

MEASURING [in the General] makes the practical Part of *Geometry*, from the various Subjects wherein it is employ'd It acquires various Names, and conſtitutes various Arts

MEASURING *of Lines* or Quantities of one Dimenſion is called *Longimetry*, and when thoſe Lines are not extended parallel to the Horizon, *Altimetry*; when the different Altitudes of the two Extremes of the Lines are alone regarded, it is called *Levelling*

MEASURING *of Superficies* or *Quantities* of two Dimenſions, is denominated variouſly according to its Subjects When it is converſant about Lands, it is called *Surveying*, in other Caſes, *ſimply Meaſuring*

MEASURING *of Solids*, or Quantities of three Dimenſions, is called *Stereometry*, when it is converſant about the Capacities of Veſſels, or the Liquors they contain particularly, *Gauging*

MECHANICKS, is the *Geometry* of Motion, being that Science which ſhews the Effect of Powers or moving Forces, ſo far as they are applied to Engines, and demonſtrates the Laws of Motion

MECHANIC *Powers*, are the five ſimple Machines, to which all others, how complex ſoever, are reducible, and of the Aſſemblage thereof they are all compounded

MECHANICAL *Affections of Matter*, are ſuch Properties of Matter as reſult from their Figure, Bulk, and Motion.

MECHANICAL *Solution of a Problem* [in *Mathematicks*] is either when the Thing is done by repeated Trials, or when the Lines made uſe of to ſolve it, are not truly Geometrical

MEDIATE or *Intermediate*, is a Term of Relation to two Extremes, applied to a third, which is in the Middle

MEMBRETTO [in *Architecture*] an *Italian* Term for a *Pilaſter*, that bears up an Arch Theſe are often fluted, but not with more than ſeven or nine Channels They are frequently uſed to adorn Door-Caſes, Gallery Fronts, and Chimney Pieces, and to bear up the Corniches and Freezes of Wainſcot

MENSURABILITY, is an Aptitude in a Body whereby it may be applied or conformed to a certain Meaſure

MENSURATION, or Meaſuring, is the Art or Act of finding the Superficial Area or ſolid Content of Surfaces or Bodies

METOCHE [in *Antient Architecture*] is a Term uſed by *Vitruvius* to ſignify the Space or Interval between the Dentils

METOPE }
METOPA } [in *Architecture*] is the Interval or ſquare Space between the Triglyphs of the Freeze of the *Doric*, which among the Antients us'd to adorn thoſe Parts with carved Work or Painting, repreſenting the Heads of Oxen, and other Utenſils of the heathen Sacrifices.

As there is found ſome Difficulty in diſpoſing the *Triglyphs* and *Metopes*, in that juſt Symmetry that the *Doric* Order requires, ſome Architects make it a Rule, never to uſe this Order, but in Temples

METOPES M *le Clerc* ſays, the Beauty of them conſiſts in their Regularity, that is, in their being perfect Squares And yet, when they are really ſquare, they appear to be leſs in Height than in Breadth, which is owing to the Projecture of the little Bandelet wherein they terminate underneath, which hides a ſmall Part of their Height For which Reaſon he makes the *Metopes* a Minute or two more in Height than in Breadth, being of Opinion they ought rather to appear ſquare, without being ſo, than to be really ſo, without appearing ſo

He alſo obſerves, that when the Triglyphs and Metopes follow each other regularly, the Columns muſt only ſtand one by one, exempting thoſe of the inner Angles, which ought always to be accompanied with two others, one on each Side, from which the reſt of the Columns may be placed at equal Diſtances from each other And it is to be obſerv'd, that theſe two Columns, which accompany that of the Angle, are not leſs neceſſary on the account of the Solidity of the Building, than of the Regularity of the Intercolumniations

Semi-METOPE, is a Space ſomewhat leſs than half a Metope in the Corner of the *Doric* Freeze The Word Metope in the original *Greek* ſignifies the Diſtance between one Aperture or Hole and another, or between one Triglyph and another, the Triglyph being ſuppoſed to be Solives or Joiſts that fill the Apertures

MEZZANINE, a Term us'd by ſome Architects, to ſignify an *Entreſole*

The Word is borrowed from the *Italians*, who call thoſe little Windows which are leſs in Height than in Breadth, which ſerve to illuminate an Attic or an Entreſole, *Mezzanine*

MILLION [in *Arithmetick*] the Number of ten hundred thouſand, or a thouſand thouſand

MINUTE [in *Architecture*] is the 30th or 60th Part or Diviſion of a Module, as a Module is uſually the Diameter of the lower Part of a Column

MITCHELS, are Purbeck Stones for paving, peck'd all of a Size, from 15 Inches ſquare to two Foot, being ſquar'd and hew'd ready for Paving They are ſaid to be ſold at 2 *s.* 10 *d.* *per* Foot

MIXT *Number* [in *Arithmetick*] is that which is partly an Integer, and partly a Fraction, as $6\frac{3}{4}$

MIXT *Figure* [in *Geometry*] is that which conſiſts partly of right Lines, and partly of curved ones

MODEL, [in *Architecture*] is particularly uſed in Buildin for an artificial Pattern made i Wood, Stone, Plaiſter, or othe Matter, with all its Parts an Proportions, in order for th better conducting and executing ſome great Work, and to give an Idea of the Effect it will have in large, or it may be defin'd a ſmall Pattern of a Houſe, &c. made by a ſmall Scale, wherein an Inch, or half an Inch repreſents a Foot, for the more exactly carrying on the Deſign.

In all large Buildings it is much the ſureſt way to make a *Model* on *Relievo*, and not to truſt to a bare Deſign or Draught.

MODERN [in *Architecture*] is improperly applied to the preſent, or *Italian* Manner of building, as being according to the Rules of the *Antique*, nor is the Term more properly applied, when attributed to Architecture purely *Gothic*.

Modern Architecture, ſtrictly ſpeaking, is only applicable to that which partakes partly of the antique, retaining ſomewhat of its Delicacy and Solidity, and partly of the *Gothic*, whence it borrows Members and Ornaments without any Proportion or Judgment.

MODILLIONS [in *Architecture*] are Ornaments in the Corniſh of the *Ionic*, *Corinthian*, and *Compoſite* Columns.

The *Modillions* are ſmall Conſoles or Brackets, under the Soffit or Bottom of the Drip of the Corniſh, ſeeming to ſupport the *Larmier*, tho' in Reality they are no more than Ornaments.

They ought always to be plac'd over the Middle of the Column. They are particularly affected in the *Corinthian* Order, where they are uſually inrich'd with Sculpture.

The *Modillion* is uſually in the Form of an S inverted, and fitted to the Soffit of the Corniſh.

The Proportion of *Modillions* ought to be ſo adjuſted as to produce a Regularity in the Parts of the Soffits.

The *Inter-Modillions*, i. e. the Diſtances between them, depend on the inner Columns, which oblige the *Modillions* to be made of a certain Length and Breadth, in order to make the Intervals perfect Squares, which are always found to have better Effect than Parallelograms.

Alſo in adjuſting the *Modillions*, Care is to be taken that they have ſuch a Proportion, as that when the Orders are plac'd over one another, there be the ſame Number in the upper Order as in the lower, and that they fall perpendicular over one another.

Modillions are alſo uſed under the Corniſhes of Pediments, tho' *Vitruvius* obſerves that they were not allowed of in his Time, becauſe *Modillions* were intended to repreſent the Ends of Rafters. *Daviler* rather takes them for a kind of inverted *Conſoles* or *Corbels*.

The *Modillions* are alſo ſometimes called *Mutules*, tho' Uſe has introduced a little Difference between the Idea of a *Modillion* and a *Mutule*, the *Mutule* being peculiar to the *Doric* Order, and the *Modillions* to the higher Orders.

In the *Ionic* and *Compoſite* Orders, *Modillions* are more ſimple, having ſeldom any Ornaments,

ments, except ſometimes a ſingle Leaf underneath.

M. *Le Clerc* obſerves on the *Corinthian* Order, that it is uſual to have a Leaf that takes up their whole Breadth, and almoſt their whole Length too.

But he is of Opinion, that the *Modillions* would be more graceful, if this Leaf were leſs both in Length and Breadth.

For this Reaſon he incloſes it between two Liſts, wherein it ſeems, as it were, to be ſet, and out of which it never comes, but to form its Return againſt the little Wave of the *Modillions*, which it joins without hiding. From this Relation of the Leaf with the *Modillions*, the latter is render'd exceeding graceful.

The Leaf of the *Modillion* ought to be of the ſame Kind with thoſe which make the Ornament of the Capital, which is a Rule not to be diſregarded.

He likewiſe obſerves, that in meaſuring of the *Modillions* of the *Roman*, and the other Orders, are not barely concerted with a View to the juſt Proportion of thoſe Parts, but alſo to eſtabliſh a Regularity in the Parts of the Plafond or Soffit of the Cornice.

The Diſtance between one *Modillion* and another, depends on that between the Intercolumns, and that Diſtance obliges us to make the *Modillions* of a certain Height and Breadth, in Order to have the Spaces that ſeparate them in the Soffit, perfectly ſquare.

Not only becauſe thoſe Squares are more regular than long Squares, but alſo becauſe they may be continued uniform through the projecting and re-entering Angles, which long Squares are incapable of, as may be obſerv'd in the Buildings, made according to the Rules of *Vignola*.

Further, in making the Diviſion of the Inter-Modillions, Care muſt be taken, that they have ſuch a Proportion, as that when the Orders are plac'd over one another, the *Modillions* of the lower Order be found in the ſame Number.

He alſo obſerves, as to the Intervals of the *Modillions* of the *Spaniſh* Order, that they are farther apart than in the *Roman*, but leſs than in the *Corinthian*, which is a Thing neceſſary, in Order to be able, on Occaſion, to place theſe Orders one over another.

For as any Order ought to be leſs high than that whereon it is plac'd, the *Corinthian* when plac'd over the *Spaniſh*, ſhould be leſs than the *Spaniſh*, as that when plac'd over the *Roman*, ſhould in like Manner be leſs than the *Roman*. So that the under Columns being bigger than the upper, the Bottom of the upper being bigger than the Top of the under, and yet their *Modillions* be found exactly over one another, which were Things impracticable, unleſs the *Modillions* were at the ſame Diſtance, proportional to the Orders.

Whence it may be obſerv'd, that it is not enough to compoſe beautiful Orders; but they muſt alſo be match'd and adjuſted to one another, if they are to go together, as 'tis frequently neceſſary they ſhould do.

MODULE [in *Architecture*] is a certain Meaſure or Bigneſs taken at Pleaſure, for regulating the Proportions of Columns, and the Symmetry or Diſtribution of the whole Building.

Architects generally chuſe the Semi-Diameter of the Bottom of the Column for their *Module*, and this they ſubdivide into Parts or Minutes.

The *Module* of *Vignola*, which is a Semi-Diameter, is divided into 12 Parts in the *Tuſcan* and *Doric*, and into 18, for the other Orders.

The *Module* of *Palladio*, *Scamozzi*, M. *Cambray*, *Deſgodetz*, *Le Clerc*, &c. which is alſo equal to the Semi-Diameter, is divided into 30 Parts or Minutes in all the Orders.

The whole Height of the Column is divided by ſome into 20 Parts for the *Doric*, 22½ for the *Ionic*, 25 for the *Roman*, &c. and one of theſe Parts, is made a *Module*, to regulate the Reſt of the Building by.

There are two Ways of determining the Meaſures or Proportions of Buildings.

The *Firſt* is, by a fixt Standard Meaſure, which is uſually the Diameter of the lower Part of the Column, call'd a *Module*, ſubdivided into 60 Parts, call'd Minutes.

In the *Second*, there are no Minutes, nor any certain or ſtated Diviſion of the *Module*, but it is divided occaſionally into as many Parts as are judg'd neceſſary.

Thus the Height of the *Attic* Baſe, which is half the *Module*, is divided into 3, to have the Height of the Plinth; or into 4 for that of the greater *Torus*, or into 6, for that of the leſſer.

Both theſe Manners have been practiſed by the ancient, as well as the modern Architects, but the Second, which was that chiefly us'd among the Ancients, is in the Opinion of M. *Perrault*, the moſt preferable.

As *Vitruvius* has leſſen'd his *Module* in the *Doric* Order, which is the Diameter of the lower Part of the other Orders, and has reduc'd that great *Module* to a mean one, which is the Semi-Diameter, the *Module* is here reduc'd to the third Part for the ſame Reaſon, *viz.* to determine the ſeveral Meaſures without a Fraction.

For in the *Doric* Order, beſides that the Height of the the Baſe, as in the other Orders, is determin'd by one of theſe mean *Modules*, the ſame *Module* gives likewiſe the Heights of the *Capital*, *Architrave*, *Triglyphs*, and *Metopes*.

But our little *Module*, taken from the third of the Diameter of the lower Part of the Column, has Uſes much more extenſive, for by this, the Height of Pedeſtals, or Columns and Entablatures in all the Orders, are determined without a Fraction.

As then the great *Module* or

Diameter of the Column has 60 Minutes, and the mean *Module* or half the Diameter 30 Minutes, our little *Module* has 20

MOMENT [in *Mechanicks*] is the ſame with Impetus or the Quantity of Motion in any moving Body, and ſometimes it is us'd ſimply for the Motion it ſelf *Moment* is frequently defin'd by the *vis inſita*, or the Power by which moving Bodies continually change Place

MOMENTS [in *Geometry*] are the generative Principles of Magnitude, they have no determin'd Magnitude of their own, but are only inceptive thereof

MONOPTERE [in the ancient *Architecture*] a Kind of Temple, round and without Walls, having a Dome, ſupported with Columns

MONUMENT [in *Architecture*] a Building deſtin'd to preſerve the Memory, *&c* of the Perſon who rais'd it, or for whom it was rais'd Such is a Triumphal Arch, a Mauſoleum, a Pyramid, *&c*

The firſt Monuments that were erected by the Ancients, were the Stones which were laid over Tombs, on which were cut the Names and Actions of the Deceas'd

Theſe Stones were diſtinguiſh'd by various Names, according as their Figures were different The *Greeks* call'd thoſe which were ſquare in their Baſe, and were the ſame Depth throughout their whole Length, *Steles*, from whence our Square Pilaſters or *Attic* Columns were deriv'd.

Thoſe which were round in their Baſe, and ended in a Point at Top, they call'd *Styles*, which gave Occaſion to the Invention of diminiſh'd Columns

Thoſe which were ſquare at the Foot, and terminated in a Point at the Top, in the Manner of a Funeral Pile, they call'd *Pyramids*

To thoſe whoſe Baſes were more in Length than in Breadth, and which roſe ſtill leſſening to a very great Height, reſembling the Figure of the Spits or *Obeliſks*, or Inſtruments which the Ancients us'd in roaſting their Sacrifices, they called *Obeliſks*

MONOTRIGLYPH [in *Architecture*] a Term that ſignifies the Space of one Triglyph between two Pilaſters or two Columns

MORISCO WORK }
MORESK WORK } a Kind of antic Work in Carving or Painting, done after the Manner of the Moors, conſiſting of ſeveral Groteſque Pieces and Compartments, promiſcuouſly intermingled, not containing any perfect Figure of a Man or other Animal, but a wild Reſemblance of Birds, Beaſts, Trees, *&c*

MORTAR }
MORTER } [in *Architecture*] is a Preparation of Lime and Sand, mixt up with Water, ſerving as a Cement, and us'd by Maſons and Bricklayers in Building of Walls of Stone and Brick

For Plaiſtering of Walls, they make their Mortar of

Lime, and Ox or Cow Hair, tempered well together with Mortar

Of making common Mortar] As to the Proportion of Lime and Sand to be us'd in making common Mortar, there are different Opinions

Vitruvius ſays, you may put three Parts of Dug (or Pit-Sand) to one Part of Lime, but if the Sand be taken out of a River, or out of the Sea, then two Parts of it, and one of Lime He alſo adds, that if to the River or Sea Sand, you put one third Part of Powder of Tiles or Bricks, it will work the better

But *Vitruvius*'s Proportion of Sand ſeems too much, tho' he ſhould mean of Lime before it is ſlak'd, for one Buſhel of Lime before 'tis ſlak'd, will make five Pecks, after 'tis ſlak'd

About *London* (where for the moſt Part Lime is made of Chalk) they put about 36 Buſhels of Pit Sand to 25 Buſhels of Quick Lime, that is, about a Buſhel and a half of Sand to a Buſhel of Lime

In ſome Places they put after the Proportion of three Pecks of Sand to one Buſhel of Lime, in other Places a Buſhel and half of Sand, to a Buſhel of Lime

In Effect, the Proportion of Lime to Sand in making of Mortar, ought to be according to the goodneſs or badneſs of theſe Materials, and is therefore rather to be regulated by the Judgment of experienc'd Workmen in each particular Country, than by any ſtated Proportions of Materials.

As to the Method of making of Mortar], Some Workmen are of Opinion 'tis the beſt Way not to uſe Mortar as ſoon as it is made, nor (in making it) to make the Lime run before it is mix'd with the Sand (as ſome do) but rather to throw the Sand on the Lime while it is in the Stones, before it is run, and ſo to mix it together, and then to wet it, by which Means (they ſay) it will be the ſtronger, and when it has lain a while before it is us'd, will not be ſo ſubject to blow and bliſter

Others adviſe to let Mortar (when made) lie in a Heap two or three Years before it is us'd, which they ſay, will render it the ſtronger and better, they likewiſe ſay, the uſing of Mortar as ſoon as 'tis made, is the Cauſe of ſo many inſufficient Buildings

Others adviſe, that in ſlaking of Lime, to wet it every where but a little (and not to over-wet it) and to cover every Laying or Bed of Lime (about the Quantity of a Buſhel) with Sand, as you ſlake it, that ſo the Steam or Spirit of the Lime may be kept in, and not fly away, but mix it ſelf with the Sand, which will render the Mortar conſiderably ſtronger, than if it were all ſlak'd at firſt, and the Sand thrown on altogether at laſt

2 That all the Mortar ſhould be well beaten with a Beater, three or four times over, before it is us'd, by that Means to

break all the Knots of the Lime well together, and they ſay, that the Air which the Beater forces into the Mortar at every Stroke, conduces very much to the Strength of it

3 That when you deſign to build well, or uſe ſtrong Mortar for Repairs, you beat the Mortar well, and let it lie two or three Days, and then beat it well again, when it is to be us'd

4 That Mortar be us'd as ſoft as may be in Summer Time, but pretty ſtiff or hard in Winter

As to mixing and blending of Mortar, Mr *Felibien* obſerves, that the ancient Maſons were ſo very ſcrupulous herein, that the *Greeks* kept ten Men conſtantly employ'd for a long Space of Time, to each Baſon, which rendred it of ſuch prodigious hardneſs, that *Vitruvius* tells us, the Pieces of Plaiſter falling off from old Walls, ſerv'd to make Tables

And Mr *Felibien* tells us, 'tis a Maxim among old Maſons to their Labourers, that they ſhould dilute it with the Sweat of their Brow, *i e* labour it a long Time, inſtead of drowning it with Water, to have done the ſooner

Mr *Worlidge* adviſes, that if you would have your Mortar ſtrong, where you cannot have your Choice of Lime, but can chuſe your Sand and Water, not to uſe that Sand that is full of Duſt, for all duſty Sand makes the Mortar weaker, and the rounder the Sand is, the ſtronger the Mortar will be, as is uſually obſerv'd in Water drift Sand, that it makes better Mortar than Sand out of the Pit

Therefore he adviſes, that if you have Occaſion for extraordinary Mortar, to waſh your Sand in a Tub, till the Water, after much ſtirring, comes off clear, and to mix that with new Lime, and the Mortar will be very ſtrong and durable And if the Water be foul, dirty, or muddy, the Mortar will be the weaker

Wolfius obſerves, that the Sand ſhould be dry and ſharp, ſo as to prick the Hands when rubb'd, yet not earthy, ſo as to foul the Water it is waſh'd in.

He alſo finds Fault with Maſons and Bricklayers, as committing a great Error in letting their Lime ſlacken and cool before they make up their Mortar, and alſo in letting their Mortar cool and die before they uſe it, therefore he adviſes, that if you expect your Work to be well done, and to continue long, to work up the Lime quick, and but a little at a Time, that the Mortar may not lie long before it be us'd

So that it appears, Men differ in their Opinions in this Point, ſome affirming it to be beſt to work up the Mortar new, and others, not till it has lain a long Time

A certain Author tells us, that an experienc'd Maſon told him, that being at work at *Bridge-Place*, (at the Lord *Abergaveny*'s) at *Fant* in *Suſſex*, they would have him make uſe of Mortar that had been made four Years But when he came to try it, he ſaid it was good for Nothing, becauſe it was ſo very hard, that there was no tempering it Upon which, a certain Jeſuite (who reſided in the Houſe, and had been a great Traveller) told him, that to his Knowledge at ſeveral Places beyond Sea, they always kept their Mortar 20 Years before they uſ'd it, but then this Mortar was kept in Ciſterns for the Purpoſe, and always moiſt

The Ancients had a Kind of Mortar ſo very hard and binding, that after ſo long a Duration, 'tis next to impoſſible to ſeparate the Parts of ſome of their Buildings, tho' there are ſome who aſcribe that exceſſive Strength to Time and Influences of certain Properties in the Air, which is found to harden ſome Bodies very ſurpriſingly

De Iore obſerves, that the beſt Mortar is that made of *Pozzuoli*, adding, that it penetrates black Flints, and turns them white

The Lime uſ'd in the ancient Mortar is ſaid to be burnt from the hardeſt Stones, and even the Fragments of Marble

As for the ſcaling (or crimping) of Mortar out of the Joints of Stone and Brick-Walls, ſome are of Opinion it proceeds from the badneſs of the Sand or Lime, or both, as well as from the Seaſon of Year when Work is done

Beſides the common Mortar uſ'd in laying Stones, Bricks, &c. there are ſeveral other Kinds, as

White Mortar, uſ'd in Plaiſtering the Walls and Ceilings, which are often firſt plaiſtered with Loam, and is made of Ox or Cow Hair, mix'd and temper'd with Lime and Water, without any Sand

The common Allowance in making this Kind of Mortar is one Buſhel of Hair to ſix Buſhels of Lime, the Hair ſerves to keep the Mortar from cracking, binding it, and holding it faſt together

The MORTAR uſ'd in making Water Courſes, Ciſterns, &c is very hard and durable, as may be ſeen at *Rome* at this Day It is uſ'd not only in Building of Walls, but alſo in making of Ciſterns to hold Water, and all manner of Water Works, and alſo in finiſhing or Plaiſtering of Fronts, to repreſent Stone Work

There are two Kinds of it, the one is compounded with Lime and Hogs Greaſe, and mixt with the Juice of Figs, and the other is of the ſame Ingredients, but has liquid Pitch added to it, and is firſt wet or ſlak'd with Wine, and then pounded or beaten with Hogs Greaſe, and Juice of Figs

That which has Pitch in it, is eaſily diſtinguiſh'd from the other by its Colour, and what is plaiſtered with this Kind of Mortar, is waſh'd over with Linſeed Oil

Mortar for Furnaces, &c is made with red Clay, wrought in Water, wherein Horſe Dung and Chimney Soot has been ſteep'd, by which a Salt is communicated to the Water, binding the Clay, and making it fit to endure the Fire This Clay ought not to be too fat, leſt it ſhould be ſubject to Chinks, nor too lean or ſandy, leſt it ſhould not bind enough

Some Operators in Metal, uſe a Kind of Mortar to plaiſter over the Inſide of their Veſſels in which they refine their Metals, to keep the Metal from running out, and this Kind of Mortar is made with Quick-Lime and Ox-Blood, the Lime being firſt beaten to powder, and ſifted, and afterwards mixt with the Blood, and beat with a Beater

The Glaſs-makers in *France* are ſaid to uſe a Sort of Mortar (for plaiſtering over the Inſides of their Furnaces) which is made of a Sort of Fuller's Earth, which is procur'd at *Beliere*, near *Forges*, which is the only Earth in *France* that has the Property of not melting in this exceſſive Heat, and alſo the Pots which hold the melted Metal, are made of this Sort of Earth, and will laſt a long Time

Mortar for Sun-Dials on Walls, may be made of Lime or Sand tempered with Linſeed Oil, and for Want of Linſeed Oil, may be made of ſcumm'd Milk, but Oil is better This ſpread upon the Wall, will harden to the hardneſs of a Stone, and not decay in many Years, and will endure the Weather ſix times as long as the ordinary Plaiſter, made of Lime and Hair with Water

A certain Author ſays he has known a very ſtrong and tough Mortar (for a Sun-Dial Plane) has been made after the following Manner

There was taken five or ſix Gallons of Brook Sand, and dry'd on an Oaſt, and after that ſifted through a fine ſplinted Sieve, and then mix'd with it the ſame Quantity, or rather ſomething more of ſifted Lime, and a Gallon of Boreing (or Gun) Duſt ſifted alſo; theſe were all wetted and well tempered with ſix or ſeven Gallons of ſcumm'd Milk, and about two Quarts of Linſeed Oil

This was laid on the Wall firſt, well wetted with Milk, but this prov'd very troubleſome to the Workmen to ſet it ſmooth; by Reaſon that it dry'd ſo very faſt, but by keeping it often ſprinkled with Milk, and ſmoothing it with the Trowel, it did at laſt ſet with a ſmooth and ſhining Surface

But notwithſtanding all his Care (as it dry'd) it crack'd pretty much, which might probably proceed from the Want of Hair to it, it did alſo blow Bliſters, tho' the Lime was ſifted, which probably might have been prevented, if the Lime had been prepar'd as for *Freſco Painting*

Extraordinary good Mortar for Floors, Walls, Ceilings, &c.

Temper Ox Blood and fine Clay together, then lay the ſame in any Floor, or plaiſter any Wall or Ceiling with it, and it will become a very ſtrong and binding Subſtance. This is ſaid by ſome to be much us'd in *Italy*.

In Buildings one Part of waſte Soap Aſhes mix'd with another of Lime and Sand, make a very durable Mortar

This Mortar may be made, as it was by a certain eminent Soap Boiler, who built himſelf a very handſome Houſe with it in the following Proportions, two Load of waſte Soap Aſhes, one Load of Lime, one Load of Lome, and one of Sand

Another Perſon of the ſame Trade us'd only Lime and Soap-Aſhes, tempered and wrought together for Mortar, with which he laid both the Foundations, Chimnies, and their Tunnels, in his Dwelling-houſe in *Southwark*, which have endur'd and ſtood out thoſe Storms which have overturn'd many other Tunnels, both new and old, which were built with common Mortar

It is true indeed, this kind of Mortar is ſomewhat rough in the laying, and more ſharp and fretting to the Fingers than common Mortar, which may be the Reaſon why it is ſo much neglected and decry'd by Workmen

But theſe two Inconveniences might be eaſily remedied, and indeed its Roughneſs is ſo far from being a Fault, that it is rather an excellent Quality in the Mortar But this may be remedied, by grinding or ſtamping the Soap Aſhes (which are in hard Cakes) to a fine Powder, before they are mix'd with the Sand, which will ſoon bring it to a ſmooth Temper,

Nor will the Charge be much, the Profit of one Day's Labour will anſwer the Charge of three Mens Wages, in the Difference of Price that will be found betwixt one Load of theſe Aſhes and one Hundred of Lime.

Secondly, As to the *Sharpneſs* wherewith it offends the Workmens Fingers, that may be avoided by wearing Gloves (without which they ſeldom lay any Brick at all) to avoid the like Effects which they find in Lime

Or, for an aſſured Remedy in theſe Caſes, theſe Aſhes may be re-imbib'd in Water for a conſiderable Time, till more of their Salt be extracted from them, and then much of their fretting Nature being taken away, they will be found to be gentle enough

For laying Tiles, in ſome Places they make a kind of Mortar of Lome and new Horſe Dung well tempered and mix'd together And this is by ſome Workmen accounted a good, ſtrong, and cheap Mortar, which is more ſuitable to Tiles than the common Mortar made with Lime and Sand, which they ſay corrodes and frets the Tiles, and cauſes them to ſcale and fly to pieces, which this does not

For the plaiſtering the Fronts of Houſes in imitation of *Brick-work*, Some Workmen make Mortar for this ſort of Work, of Powder of Brick, ſharp Sand and Lime, and ſome red Oker Some Houſes plaiſtered with this kind of Plaiſter, look very well, tho' they have been done 20 or 30 Years, and may be taken, by one paſſing by, for a Brick Houſe, tho' it be only

Timber plaiſtered over. The Workman has for this ſort of Work commonly 1 *s per* Yard, only for Workmanſhip.

How much allow'd to a Rod of Brick-work, or a Square of Tileing.] Workmen uſually allow a Hundred and half (or 37½ Buſhels) of Lime, and two Load (or 72 Buſhels of Sand) to make Mortar enough for a Rod of Brick-work.

And for Tileing, four Buſhels of Lime, and ſix or eight Buſhels of Sand, will make Mortar enough for laying 1000 of Tiles, which is about a Square and a half, ſo that a Square of Tileing will take up, for Mortar, about 2⅔ Buſhels of Lime, and about five Buſhels of Sand.

A Caution.] It is a general Caution in all Parts of a Building, that where either Stones or Bricks are contiguous to Wood, they ought to be laid dry, or without Mortar, becauſe Lime and Wood are unſociable, the Lime very much corroding and decaying the Wood.

MORTOISE } [in *Carpentry*, &c.] is
MORTISE }
a kind of Joint, wherein a Hole or Inciſion of a certain Depth is made, in the Thickneſs of a Piece of Wood, which is to receive another Piece, call'd a Tenon.

MOSAIC WORK } Is a curious
MOSAIQUE }
Piece of Work, or an Aſſemblage of Marble, precious Stones, Pebbles, Pieces of Glaſs, &c. alſo Cockles and Shells of various Colours, cut ſquare, and cemented on a Ground of Stuck, &c. in imitation of the natural Colour and Degradation of Painting.

As to the Name *Moſaic*, ſome derive it of *Muſaicum*, as that is of *Muſivum*, as it was call'd among the *Romans*. *Scaliger* derives it of *Moûſan*, *Gr.* and imagines the Name was given to this Sort of Work, as being fine and ingenious.

Moſaic Work ſeems to have taken its Origin from *Paving*. The fine Effect and Uſe of Pavements, compos'd of Pieces of Marble of different Colours, ſo artfully and neatly join'd together, that when the Work is dry, it may be poliſh'd, and the whole make a very beautiful and ſolid Body, which being continually trodden upon and waſh'd with Water, was not at all damag'd, gave the Hint to the Painter, who in a little Time carried the Art to a much higher Degree of Perfection, ſo as to repreſent Foliages, and Groteſque Pieces of various Colours on a Ground of Marble, either white or black.

In fine, the good Effect of this Kind of Work in Pavements, being obſerv'd, and alſo its Quality of reſiſting Water, Artiſts proceeded farther, and alſo lin'd Walls with it, beautified with various Figures, for adorning Temples, and other publick Buildings.

But Nature not having produc'd a ſufficient Variety of Colours for them in Marbles to repreſent all Kinds of Objects, they bethought themſelves of counterfeiting them with Glaſs and Metal Colours, they having given Teints of all Manner of Colours, to an infinite Number of Pieces of Glaſs and Metals to counterfeit Stones of various Colours, the Deſign ſucceeded ſo well; the Workmen arrang'd them with ſo much Art, that their Moſaic ſeem'd to almoſt vye with Paintings.

This Way of repreſenting Objects having this Advantage that it reſiſts the Injuries of the Air as well as Marble it ſelf, and even grows more beautiful by Time, which effaces all other Kinds of Paintings

But the Moderns have gone beyond the Ancients, and ſetting aſide Materials of Glaſs and Metals, have intermixt with the fineſt Marbles, the richeſt of precious Stones, as *Agats*, *Cornelians*, *Emeralds*, *Lapis*, *Turquoiſes*, &c

So that the Moſaic Work of Glaſs and Metals, is now little in Uſe, tho' even they are of a ſurpriſing Beauty and Durableneſs. But that which is in the moſt common Uſe, is that of Marble alone, the Moſaic of precious Stones being ſo very coſtly, that ſcarce any but very ſmall Works are made with them As Ornaments for Altar-Pieces, Tables for rich Cabinets, *&c*

Tho' out of theſe muſt be excepted, that ſumptuous Chapel of the Dukes of *Tuſcany*, which has been ſo long in Hand, and which, if it be ever finiſh'd, will be a noble Monument of the Magnificence and Piety of thoſe Princes, as well as the Patience and Addreſs of the Workmen employ'd in that Work.

Moſaic Work of Glaſs

This Work is begun with little Pieces of Glaſs, which they provide of as many different Colours as poſſible

For this Purpoſe the Glaſs-Makers Furnaces being prepar'd and put in Order, and the Pots or Crucibles full of the Matter of which Glaſs is made, or rather of Glaſs, already made, they put what Colours they think proper into each Crucible, always beginning with the weakeſt, and augmenting the Strength of the Colours from Crucible to Crucible, till they come to the deepeſt Shade or Teint, much after the Manner of mixing Oil Colours on a *Palette* When the Glaſs has been well melted and ting'd with all the Colours to Perfection, the Crucibles are taken hot out of the Furnace, and the Glaſs is poured on a ſmooth Marble, and ſo cut into Slices of an Inch and an half thick

Then with an Inſtrument which the *Italians* call *Bocca di Cane*, they make ſome Pieces ſquare, and others of different Figures and Sizes, according as the Deſign requires

The Pieces are orderly diſpoſed in Caſes, as in Painting *in Freſco* it is uſual to range all the different Teints in Shells, and according to their Colour

If they would have a Gold Colour, either in the Ground of the Painting, or in the Ornaments, or the Draperies, they take ſome of the Pieces of Glaſs, form'd and cut in the Manner before mentioned. Theſe they moiſten on one Side with Gum Water, and afterwards lay Leaf Gold on it

They then put this Piece, or ſeveral Pieces at a time, on a Fire-ſhovel, which they place in the Mouth of the Furnace, after having firſt covered them with another hollow Piece of Glaſs

Here they continue till ſuch Time as they become red hot, after which the Shovel is drawn out all at once, and the Gold becomes ſo firmly attach'd to the Glaſs, as never afterwards to be ſeparated from it

Now, to apply theſe ſeveral Pieces, and to form a Picture out of them, they have a Cartoon or Deſign firſt drawn This is transfer'd on the Ground or Plaiſter by calking, as in painting *in Freſco*

As this Plaiſter is to be laid thick on the Wall, it will continue freſh and ſoft a conſiderable time, ſo that there may be enough prepared at once to ſerve three or four Days

This Plaiſter is compoſed of Lime, made of hard Stone, with Brick Duſt made very fine, Gum Tragacanth, and Whites of Eggs When this has been prepar'd and laid on the Wall, and the Deſign of what is to be repreſented drawn on it, they take out the little Pieces of Glaſs with Plyers, and range them one after another, ſtill keeping ſtrictly to the Light and Shadow, different Teints and Colours before repreſented in the Deſign; preſſing or flatting them down with a Ruler; which both ſinks them within the Ground, and at the ſame time renders the Surface even.

After this manner, in much Time, and an almoſt infinite deal of Trouble, they at length finiſh the Work, which is ſtill the more beautiful as the Pieces of Glaſs are the more uniform, and ranged at more equal Heights

Some of theſe Pieces have been executed with ſo much Juſtneſs, that they appear as ſmooth as a Table of Marble, and as finiſh'd and as maſterly as a Painting *in Freſco*, with this Advantage, that they have a fine Luſtre, and will laſt almoſt for ever.

The fineſt Works of this Kind that have been preſerved to our Time, and thoſe from which the Moderns have retriev'd the Art, which was almoſt loſt, are thoſe of the Church of St *Agnes*, formerly the Temple of *Bacchus* at *Rome*, at *Piſa*, *Florence*, and other Cities of *Italy*.

The moſt eſteemed among the Works of the Moderns, are thoſe of *Joſeph Pine*, and the Chevalier *Lanfranc*, in the Church of St *Peter* at *Rome* But there are alſo very good ones at *Venice*

Moſaic Work *of Marble an* *precious Stones.*

Theſe two Kinds of *Moſai* bear ſo near a Relation to eac other as to the manner c working, that to avoid Repe tition, I ſhall give them bot und under one; obſerving by the way, wherein the one is different from the other.

Moſaic of Marble is us'd in large Works, as in Pavements of Churches, Baſiliſks and Palaces, and Incruſtation and vanneering the Walls of the ſame Edifices.

As to *Moſaic*, of or with Stones, eſpecially *precious Stones*, it is only uſed in ſmall Works, as has been before obſerv'd.

The Ground of *Moſaic* Works, wholly of Marble, is uſually a maſſive Marble, either white or black. On this Ground the Deſign is cut with a Chiſel, having been firſt calked.

When it has been dug of a ſufficient Depth, *i. e.* an Inch, or more, 'tis filled up with Marble of a proper Colour, firſt contourniated or faſhioned to the Deſign, and reduc'd to the Thickneſs of the Indentures with various Inſtruments.

To make the Pieces thus inſerted into the Indentures, hold the ſeveral Colours which are to imitate thoſe of the Deſign, they uſe a Stuck compoſed of Lime and Marble Duſt, or a Maſtick, which different workmen prepare different ways; after which the Work is half poliſh'd with a kind of ſoft Stone.

The Figures being mark'd out, the Painter or Sculptor himſelf draws with a Pencil the Colours of the Figures not determined by the Ground, and in the ſame manner makes Strokes or Hatchings in the Places where the Shadows ought to be; and when he has engraven with the Chiſel all the Strokes thus drawn, he fills them up with a black Maſtick, compos'd partly of *Burgundy* Pitch, poured on hot, afterwards taking off what is ſuperfluous, with a Piece of ſoft Stone or Brick, which together with Water and beaten Cement takes away the Maſtick, poliſhes the Marble, and renders the Whole ſo even, that it ſeems as if it conſiſted but of one intire Piece.

It is this kind of *Moſaic* that is ſeen in the pompous Church of the *Invalids* at *Paris*, and the fine Chapel at *Verſailles*; and with which ſome intire Apartments of that Palace are incruſtated.

As for *Moſaic Work of precious Stones*, other and more delicate Inſtruments are required, than thoſe that are uſed in Marbles, as Wheels, Drills, Tin-plates, &c. ſuch as Lapidaries and Engravers on Stone uſe.

As none but the richeſt Marbles and Stones enter this Work, in order to make them go the farther, they are ſawn into the thinneſt Leaves that can be, ſcarce exceeding half a Line in Thickneſs. The Block that is to be ſawn, is faſtened firmly with Cords on the Bench, only raiſed a little on a Piece of Wood of one or two Inches high.

The Saw is directed by two iron Pins, which are on one Side of the Block, and which alſo ſerve to faſten it, which with the Pieces ſo ſawn are put into a Vice contrived for that

Purpoſe, and with a kind of Saw, or Bow, made of fine Braſs Wire, bent on a Piece of ſpringy Wood, together with Emery ſteep'd in Water, the Leaf is gradually faſhioned, by following the Strokes of the Deſign made on Paper, and glued on the Piece

When there have been Pieces enough faſtened to form an intire Flower, or ſome other Part of the Deſign, they are applied The Ground that ſupports this *Moſaic*, is uſually of Free Stone The Matter wherewith the Stones are joined together, is a Maſtick, or kind of Stuck, laid very thin on the Leaves as they are faſhioned, and the Leaves in this State are applied with Pliers

If any Contour or Side of a Leaf be not either rounded enough or ſquared enough to fit the Place where it is to be uſed, when 'tis too large, 'tis brought down with a Braſs File or Raſp, and when too ſmall, is manag'd with a Drill and other Inſtruments uſed by Lapidaries

The Manner of making Moſaic Work *of Gypſum*

The Gypſum is a kind of courſe Talc, or a ſhining tranſparent Stone found in the Quarries of *Montmartre* near *Paris*, among the Stones dug out of that Quarry, with which the Plaiſter of *Paris* is made It is different from the Plaiſter, but retains the Name the *Romans* gave the Plaiſter, *viz* *Gypſum*

A kind of artificial Marbles are made of this Stone, calcin'd in a Kiln, and pounded in a Mortar, and afterwards finely ſifted Theſe Marbles imitate precious Stones, and of theſe they compoſe a kind of *Moſaic* Work, which does not fall far ſhort, either in Durableneſs or Vivacity, of the natural Stones; and beſides, it has this Advantage, that it admits of continued Pieces or Paintings of intire Compartments, without any viſible Joinings

Some make the Ground of Plaiſter of *Paris*, others of Free Stone If it be made of Plaiſter of *Paris*, it is ſpread on a wooden Frame, of the Length and Breadth of the Work it is deſigned for, and about an Inch and half in Thickneſs. This Frame is ſo contrived that the Tenons being only joined to the Mortoiſes by ſingle Pins, they may be taken aſunder, and the Frame diſmounted when the Plaiſter is dry

This Frame is covered on one Side with a ſtrong linen Cloth, nail'd all around, which being plac'd horizontally, with the Cloth at the Bottom, is filled with Plaiſter paſs'd through a wide Sieve

The Plaiſter being grown half dry, the Frame is ſet up perpendicular, and let ſtand ſo, till it is quite dry, and then is taken out, by diſmounting the Frame

In this Kind of *Moſaic*, the Ground is the moſt important Part.

The Method of preparing this ſifted *Gypſum*, which is to be apply'd on this Ground, is by diſſolving and boiling it in *Engliſh* Glue, and afterwards mixing with it the Colour that it is to bear The Whole being work'd up together in the ordinary Conſiſtence of a Plaiſter, and then it is taken and ſpread on the Ground five or ſix Inches thick

This is to be obſerv'd If the Work be ſuch as that Mouldings are requir'd, they are form'd with Gouges and other Inſtruments.

On this Plaiſter thus colour'd like Marble or precious Stone, and which is to ſerve as a Ground to a Work, either of *Lapis*, Agate, Alabaſter, or the like, the Deſign to be repreſented is drawn, having been firſt pounced or calked, to hollow or impreſs the Deſign, the ſame Inſtrument is us'd as is us'd by Sculptors, the Ground on which they are to work not being much leſs hard than Marble it ſelf The Cavities being thus made in the Ground, are filled up with the ſame Gypſum boil'd in Glue, only differently colour'd And after this manner are the Colours in the Original repreſented

That they may have the neceſſary Colours and Teints at hand, they firſt temper Quantities of the Gypſum with the ſeveral Colours in little Pots

When they have thus filled the Deſign, and render'd it viſible by half poliſhing it with Brick or ſoft Stone, they go over it again, cutting ſuch Places as are either to be weaker or more ſhadowed, and filling them with *Gypſum*, which is repeated till all the Colours added one after another, repreſent the Original to the Life

The Work being finiſh'd, is ſcowred with ſoft Stone, Sand, and Water, then with Pumice, and poliſh'd with a wooden Mullet and Emery

Laſtly, the Luſtre is given it by ſmearing it over with Oil, and rubbing it a long Time with the Palm of the Hand, which gives it a Luſtre nothing inferior to that of natural Marble

If it be only requir'd to make a variegated Table, or other Work of ſeveral Colours, without *Moſaic* Figures, the Proceſs is ſomewhat different

To perform this, they only prepare ſeparately as many different Colours as the Work requires, in Imitation of Marble These are put into large Pans or Bowls, and after they have been incorporated in the *Gypſum* and Glue Water, they take a Trowel full of each, and diſpoſe them in a Trough without any Order, then without mingling them, and only by cutting or croſſing the *Gypſum* of each Trowel once or twice with each of the Reſt, they give them that beautiful Confuſion, which makes the Value of natural Marbles Of theſe they make their Tables, or lay them in a Mould, according to the Work to be done

MOSS [*us'd in Tiling*] In ſome Places in the Country, they lay Tiles in Moſs inſtead of Mortar But this is diſapprov'd by ſome Workmen, becauſe they ſay, in windy, wet Weather, when the Wet, Rain, Slow, or Sleet is driven under the Tiles in the Moſs, if a Froſt follows while the Tiles are wet, it then freezes the Moſs, and ſo raiſes the Tiles out of their Place

MOTION is a continual and ſucceſſive Mutation of Place, and is either Abſolute or Relative

1 *Abſolute* Motion is the Change of the *Locus Abſolutus* of any moving Body, and therefore its Celerity will be meaſured by the Quantity of the Abſolute Space, which the moveable Body hath run thro' But,

2 *Relative Motion*, is a Mutation of the Relative or Vulgar Place of the moving Body, and ſo hath its Celerity accounted or meaſured by the Quantity of Relative Space, which the moveable Body runs over

3 All Motion is of it ſelf rectilinear or made according to ſtrait Lines, with the ſame conſtant uniform Velocity, if no external Cauſe makes any Alteration in its Direction

4 If two Bodies moving uniformly, go with unequal Velocities, the Spaces which will be paſs'd over by them in unequal Times, will be to one another in a Ratio, compounded of that of the Velocities, and that of the Times

5 The Motions of all Bodies, are as the Rectangles under the Velocities, and the Quantities of Matter.

6 The Motions of Bodies included in a given Space among themſelves, will not be changed by the Motion of that Space uniformly forwards in a ſtrait Line

7 Every Body will continue in its State, either of Reſt or Motion uniformly forward in a right Line, unleſs it be made to change that State by ſome Force impreſs'd upon it

8 The Change of Motion is proportionable to the moving Force impreſs'd, and is always according to the Direction of that Right Line, in which the Force is impreſs'd

9 The Quantity of any Motion is diſcoverable by the joint Conſideration of the Quantity of Matter in, and the Velocity of the moving Body, for the Motion of any whole is the Sum of the Motions of all the Parts

10 The Quantity of Motion which is found by taking either the Sum of the Motions made the ſame Way, or the Difference of thoſe which are made the contrary Ways is not at all changed by the Actions of the Bodies one upon another.

11 In all kind of Motions whatever, *Rolling*, *Sliding*, uniform, accelerated or retarded, in right Lines or in Curves, *&c.* the Sum of the Forces which produce the Motion of all Parts of its Duration, is always proportionable to the Sum of the Paths or Lines, which all the Points of the moving Body deſcribe

12. The Product of the Du-

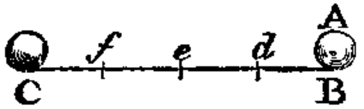
ration of all uniform Motion, multiply'd by the Force, which began the Motion, is always proportional to the Product made by the Path or Line of Motion, multiply'd by the Maſs or Quantity of Matter in the moving Body.

MOTION [in *Mechanicks*] is the oppoſite to the Reſt; it is either general or particular, and thoſe are either Regular or Irregular.

Motion in general, is the *Change* of a Thing; and when that *Change* is made in the Quantity, it is call'd an *Increaſe* or *Diminution*.

Again, when the Change is made, in Reſpect to Place, it is call'd *Place Motion*, or *Local Motion*.

Local MOTION } [in *Mechanicks*]
Place MOTION }
is the change of Place, or it is the continual Paſſage of a Body that moves from one Place, as the Paſſage of the Body A, from the Place B, into the Place C. For by its being mov'd to C, it has chang'd its Place from B to C.



Secondly, If the Body A, as it moves to C, goes through equal Spaces in equal Times, then its Motion is ſaid to be *equal*, that is, if B *d* is = *d e*, and the Body A paſs from B to *d*, in the ſame Time as it does from *d* to *e*, then it will have paſs'd through equal Spaces in equal Times, whereby its Motion is ſaid to be *regular* or *equal*.

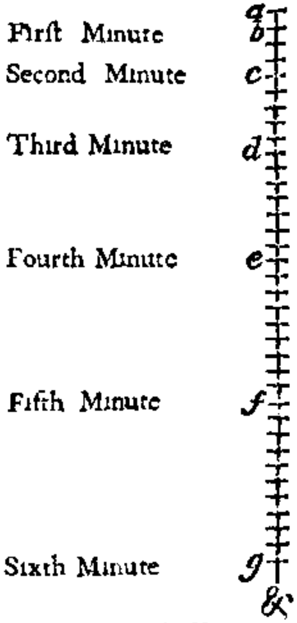
But if the Body A had mov'd from *d* to *e*, in leſs Time than it did from A to *d*, then its Motion had been irregular, becauſe it would have paſs'd through equal Spaces in unequal Times.

Hence, (as *Galileus* obſerves) an irregular Motion is natural to all heavy Bodies, which he juſtly terms a *Motion uniformly accelerated*, as a Body dropt from the Top of a Steeple to the Earth, which in equal Times, paſſes through unequal Spaces.

That is to ſay, that dividing the Time it takes up in falling into equal Spaces, as Minutes, Seconds, &c. The Velocity of the falling Body at the End of the ſecond Minute, &c. is double what it was at the End of the firſt, being reckon'd from the Point or Beginning of its Reſt or Fall.

And that the Velocity which it acquires in the third Minute, &c. is triple of that which it had at firſt. And the Velocity of the fourth Minute, &c. four times that of the firſt, and ſo on in like Proportion of all other.

Thus if in the firſt Minute a Body falls from *a* to *b*, in the ſecond Minute it will have fallen to *c*, and have paſs'd thro' three times the Space of *a b*, which with the Space *a b*, is equal to four, which is the Square of two, the Number of Minutes.



Again

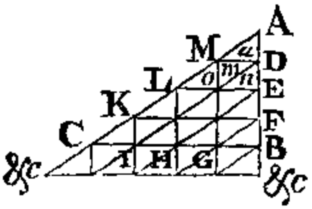
At the End of the third Minute it will have fallen to D, and have paſs'd through five times the Space *a b*, which with the Space *a b*, and *b c*, is equal to 9, which is the Square of 3, the Number of Minutes or Time of falling, and ſo in like Manner of all other Minutes, &c

Hence it follows, that the Spaces through which Bodies, fall, are as the Squares of the Times or Minutes, &c in falling, that is if in one Minute a Body falls one Foot

Then in	2	It will have fallen	4	From the Point of Reſt
	3		9	
	4		16	
	5		25	
	6		36	
	7		49	
	8		64	
	9		81	
	10		100	
	&c		&c	

Hence it is evident that the increaſe of Motion in every Minute, &c is according to the Series of the uneven Numbers, 1, 3, 5, 7, 9, 11, &c which are the Differences of the Squares, 1, 4, 9, 16, 25, 36, &c

By the *fourth Prop. 6 Lib Euclid* ſimilar ▽ are to one another, as the Squares of their Homologus Sides, one may conſider the Spaces paſs'd thro' in equal Minutes as ſimilar Triangles ▽ and the Minutes and Velocities, as the homolegous Sides of thoſe Triangles



This is eaſily underſtood by the Triangular Figure above, which is ſuppos'd to be the Space paſs'd through by the Body falling, which for Example Sake, is ſuppoſs'd to have fallen in four Seconds of Time, whoſe Meaſure is repreſented by the Side A B, equally divided at D E F B into four = Parts, and the *Baſe* B C ſhall likewiſe repreſent the Velocity which the Body has acquir'd in falling

Now as each of the equal Parts, A D, D E, E F, and F *B*, repreſent one Second of Time ſo likewiſe, if B C be divided into four equal Parts, as B G, G H, H I, and I C, each of thoſe Parts, will repreſent one Degree of Velocity, becauſe 'tis ſuppos'd, that the Velocities and Seconds increaſe continually in the ſame Proportion

Again

If from the Points I H G, you draw Right Lines parallel to A C, and to A *B*, alſo interſecting A *B* in the Points D E F, and A C in the Points M L K, the Triangle A B C will be divided into 16 little Triangles = one to another, and each ſimilar to A B C

Now ſince A D repreſents the firſt Second of Time, and D M the firſt Degree of Velocity therefore the Triangle A D M, will repreſent the Space which the Body has paſs'd through in the firſt Second, with one Degree of Velocity

So likewiſe the Line A E, repreſenting the Second of the Fall of the ſaid Body, the Line E L will repreſent the Velocity which the Body has acquir'd in falling the Second Second of Time, and the Triangle A E L will repreſent the Space that the Body has paſs'd thro' with two Degrees of Velocity, which triangular Space A E L is equal to four Times A D M, becauſe the ▽ *a* is = equal to the ▽ *m*, and the triangle *m*, is equal to the ▽ *n*, and the Triangle *n* is equal to the ▽ *o*, therefore the ▽ A E L, is equal to four times the ▽ A D M, and ſo in like Manner of all other equal Spaces of Time

Hence it is evident, that the Velocity with which heavy Bodies deſcend, is according to the Squares of their Times,

So whatever Space a Body paſſes through, by falling in one Second, or one Minute, &c. So many times that firſt Space the Body falls, are equal to the Square of its times

That is, if a Body falls one Foot in one Minute, then it will have fallen 100 Foot in 10 Minutes,

nutes, and 144 Foot in 12 Minutes, becauſe 100 is the Square of 10, multiply'd by 10, and 144 is the Square of 12, multiply'd by 12.

MOULD [in *Mechanic Arts*] A Cavity artfully cut, with Deſign to give its Form or Impreſſion to ſome ſofter Matter applied therein, and are Inſtruments of great uſe in Sculpture, Foundery, *&c.*

Workmen employ'd in melting the mineral or metallic Glebe dug out of Mines, have each their ſeveral Mould, to receive the melted Metal as it comes out of the Furnace, but different according to the Diverſity of Metals and Works.

In the Gold Mines they have Moulds for Ingots, in Silver Mines for Bars, in Copper or Lead Mines for Pigs or Salmons, in Tin Mines for Pigs and Ingots, and in Iron Mines for Sows, Chimney-Backs, Anvils, Caldrons, Pots, and other large Utenſils and Merchandizes of Iron, which are here caſt, as it were at the firſt Hand. See CENTRE.

MOULDINGS [in *Architecture*] are Projectures beyond the naked of a Wall, Column, Wainſcot, *&c.* the Aſſemblage of which, forms Cornishes, Door-Caſes, and other Pieces of Architecture, which only ſerve for Ornament, whether they be ſquare, round, ſtrait or crooked. Of theſe there are ſeven Kinds more conſiderable than the Reſt, *viz.* the *Doucine*, the *Talon* or *Heel*, the *Ovolo*, or *Quarter Round*, the *Plinth*, the *Aſtragal*, the *Denticle*, and the *Cavetto.*

Some *Mouldings* are crown'd with a *Fillet*, others are without, as the *Doucine*, *Talon*, *Ovolo*, *Torus*, *Scotia*, *Aſtragal*, *Gula*, *Corona*, &c.

Again, Some are adorn'd with Sculptures, either hollowed, or in Relievo.

Mouldings [in *Architecture*] are what Letters are in *Writing*. By the various Diſpoſitions and Combinations of *Mouldings*, may be made an infinite Number of different Profiles for all Sorts of Orders and Compoſitions, regular or irregular, and yet all the Kinds of *Mouldings* may be reduc'd to three, *viz.* ſquare, round, and mixed, *i. e.* compos'd of the other two.

For this Reaſon, thoſe who invented the *Gothick* Architecture, reſolving to recede from theſe perfect Figures, and affecting to uſe others leſs perfect, to diſtinguiſh their Architecture from the Antique, introduc'd a new Set of whimſical *Mouldings* and Ornaments.

Regular *Mouldings* are either large, as *Doucines*, *Ovolos*, *Gules*, *Talons*, *Scotia's*, &c. or ſmall, as *Fillets*, *Aſtragals*, *Conges*, &c.

Mr *Le Clerc* ſays, that Ornaments are not always us'd on *Mouldings*, barely to inrich them, but ſometimes alſo to inrich, and ſometimes alſo to diſtinguiſh them the better from one another.

As the Generality of *Mouldings*, and in particular thoſe of Cornishes are only illumin'd by Reflection, they would be frequently confounded and loſt, if they were all ſimple and uniform, but a few Ornaments cut ſome one Way, and ſome another, diſtinguiſh them advantageouſly from each other

Thus the Eggs have a noble Effect underneath the Larmier of the *Jonick* Order, or underneath the ſquare Member, whence the *Modillions* proceed in the *Corinthian*, as in his Figure 67, becauſe thoſe Ornaments, being cut ſtrong and bold, make an agreeable Difference between the *Mouldings* that accompany them

Among theſe Ornaments, ſome ſtand prominent from the *Mouldings*, and others are cut within them, as may be obſerv'd in the ſeveral Figures of his 118 Plate

Ornaments, he ſays, are not to be beſtow'd indifferently every where upon *Mouldings*, ſome Members or *Mouldings*, muſt be reſerv'd plain to ſet off the Reſt, and without the Simplicity and Plainneſs of theſe, the Richneſs of Ornaments would only make a Confuſion in Architecture, a ſenſible Inſtance of which we have in the *Corinthian* Profile taken from the Baths of *Dioclesian*, and mention'd in the Parallel of M de *Chambray* The *Corona* for Inſtance, is the firſt maſter *Moulding* in the *Cornice*, which will not admit of Ornaments, the *Faces* of the *Architrave*, the *Fillets*, *Liſt* or *Liſtels*, the *Aſtragal*, and all the Parts of the *Baſe*

MOULINET [in *Mechanicks*] 'tis us'd to ſignify a *Roller*, which being croſs'd with 2 *Levers*, is uſually apply'd to Cranes, Capſtans and other Sorts of Engines of the like Nature, to draw Cords and raiſe Stones, Timber & ſuch like heavy Materials Alſo a kind of *Turn-Stile* or wooden Croſs, which turns horizontally upon a Stake fix'd in the Ground, and is uſually plac'd in Paſſages to keep out Horſes, and oblige Paſſengers to go and come one by one

MOVEMENT [in *Mechanicks*] is the ſame that is by ſome call'd an *Autometon*, and with us ſignifies all thoſe Parts of a Clock, Watch or any ſuch curious Engine, which are in Motion, carry on the Deſign, or anſwer the End of the Inſtrument

MULTANGULAR Figure or Body, is one that has many Angles or pointed Corners

MULTILATERAL [in *Geometry*] is ſaid of thoſe Figures which have more than four Sides or Angles

MULTINOMIAL *Roots*, [in *Mathematicks*] are ſuch as are compos'd of many Names, Parts or Members

MULTIPLE } [in *Arithmetick*]
MULTIPLEX }
a Number which comprehends ſome other Number ſeveral Times

Thus 6 is a *Multiple* of 2, or which is the ſame, 2 is a quota Part of 6, 2 being contained in 6, 3 times, and thus 12 is a *Multiple* of 6, 4, 3, and comprehends the firſt, twice, the ſecond, three Times, and the third, four times

MULTIPLE *Proportion*, is when the antecedent being divided by the Conſequent, the Quotient is more than Unity, and the Reaſon of the Name is, becauſe the Conſequent muſt be multiply'd by the Index or Exponent of the Ratio to make it equal to the Antecedent

Thus 12 is the *Multiple* in Proportion to 4, becauſe being divided by 4, the Quotient is 3, which is the Denomination of the Ratio, and the Conſequent 4 being multiply'd by 3, makes the Antecedent 12, wherefore 3, is the *Sub-multiple* of 12

A *Sub-multiple* Number is that contain'd in the *Multiple*, thus, the Number 1, 2, and 3, are *Sub-multiples* of 6 and 9

MULTIPLICAND [in *Arithmetick*] is the Number to be multiply'd

MULTIPLICATOR is the Number by which you multiply, or the Number multiplying

MULTIPLICATION, is in general, the taking or repeating of one Quantity, as often as there are ſuppos'd Unites in the other Number, the Number multiply'd is call'd the *Multiplicand*, the Number multiplying, the *Multiplicator*, and that which is found or produc'd is call'd the *Product*

Multiplication is only a compendious Addition, effecting it once, what in the ordinary Way of Addition would require many Additions, for the *Multiplicand* is only added to itſelf or repeated as often as the Unites of the *Multiplicator* do expreſs it

Thus if 6 were to be multiply'd by 4, the Product is 24, which is the Sum ariſing from the Addition of 6 four times to it ſelf.

In all Multiplication, as 1 is to the Multiplicator, ſo is the Multiplicand to the Product

Croſs MULTIPLICATION, or Multiplication of Feet and Parts

Example 1 Let 7 Feet 9 Inches be multiply'd by 3 Feet 6 Inches

F.	I.	
7	9	
3	6	
23	3	Pts
3	10	6
27	1	6

Firſt, multiply 9 Inches by 3, ſaying 3 times 9 is 27 Inches, which make 2 Feet 3 Inches, ſet down 3 under Inches, and carry 2 to the Feet, ſaying 3 times 7 is 21, and 2 that I carry makes 23, ſet down 23 under the Feet

Then begin with 6 Inches, ſaying, 6 times 9 is 54 Parts, which is 4 Inches and 6 Parts, ſet down 6 Parts, and carry 4, ſaying 6 times 7 is 42, and 4 that I carry is 46 Inches, which is 3 Foot 10 Inches, which ſet down, and add all up together, and the Product will be 27 Feet, 1 Inch, and 6 Parts

Example 2 Multiply 75 Feet 7 Inches, by 9 Feet 8 Inches

F.	I	
75	7	
9	8	
680	3	
50	4	8
730	7	8

Firſt, Multiply by 9 Feet, ſaying 9 times 7 is 63, which is 5 Feet 3 Inches, ſet down 3 and carry 5, ſaying 9 times 5 is 45, and 5 I carry is 50, ſet down 0 and carry 5, ſaying 9 times 7 is 63, and 5 that I carry is 68, ſet down 68, and proceed to multiply by 8 Inches, ſaying, 8 times 7 is 56, the twelves in 56 are 4 times, and there remains 8, ſet 8 in a Place to the right Hand, and carry 4, then multiply 75 by 8, and the Product is 600, and 4 that I carry is 604, which divided by 12, the Quotient is 50 Feet, and 4 remains, then ſet down 50 Feet and 4 Inches, and add all together, and you will find the Product 730 Feet, 7 Inches, 8 Parts.

I ſhall ſhew another Way of working the laſt Example, which in my Opinion is better and more expeditious, when there are more Figures than one in the Feet, thus

F	I	
75	7	
9	8	
680	3	
25	2	4
25	2	4
730	7	8

Multiply by 9 Feet firſt, as above directed, then inſtead of multiplying by 8 Inches, let the 8 Inches be parted into ſuch aliquot or even Parts of a Foot, as you find to be contained in that Figure, if you take ſuch Parts of the Multiplicand and add them to the former Product, the Sum will give the Anſwer

Thus 8 Inches may be parted into 4 and 4, becauſe 4 is the third Part of 12 So that if you take the third Part of 75 Feet 7 Inches, and ſet it down twice and add all together, the Sum will be 730 Feet 7 Inches 8 Parts, the ſame as before

Thus, ſay how often 3 in 7, which is twice, ſet down 2, then becauſe twice 3 is 6, ſay 6 out of 7, and there remains 1, for which you muſt add 10 to the 5, and it makes 15, then the 3 in 15 are 5, ſet down 5, and becauſe 3 times 5 is 15, there is 0 remains

Then go to the 7 Inches, ſaying the threes in 7 are twice, ſet down 2 in the Inches, and becauſe twice 3 is but 6, take 6 out of 7, and there remains 1 Inch, which is 12 Parts, then the threes in 12 are 4 times, and 0 remains So the third Part of 75 Feet 7 Inches, is 25 Feet, 2 Inches, 4 Parts, which ſet down again, and add all together, and the Sum will be 730 Feet, 7 Inches, 8 Parts, the ſame as before

Example 3 Let 97 Feet 8 Inches, be multiply'd by 8 Feet 9 Inches

F	I
97	8
8	9
481	4
48	10
24	5
854	7

Begin firſt to multiply 8 Feet, ſaying 8 times 8 is 64 Inches, that is 5 Feet 4 Inches, ſet down 4 Inches and carry 5, ſaying, 8 times 7 is 56, and 5 I carry, is 61, ſet down 1 and carry 6, ſaying 8 times 9 is 72, and 6 I carry is 78, which ſet down Then inſtead of multiplying by 9 Inches, take the Aliquot Parts of 12, which 9 makes, which is 6 and 3, 6 Inches being half 12, and 3 the fourth Part, therefore take the half of 97 Feet 8 Inches, which is 48 Feet 10 Inches, and becauſe 3 is half of 6, you may take the half of 48 Feet 10 Inches, which is 24 Feet 5 Inches, add all up together, and the Sum is 854 Feet 7 Inches

Example 4 Multiply 75 Feet 9 Inches, by 17 Feet 7 Inches

F	I	
75	9	
17	7	
525		
75		
25		3 *parts*
18	11	3
8	6	
4	3	
1331	11	3

In this Example, becauſe there are more than 12 Feet in the Multiplier, therefore I firſt multiply the 75 by 17 Feet, then becauſe the Aliquot Parts in 7 Inches are 4 and 3, that is, a third and a fourth, take the third Part of 75 Feet 9 Inches, which is 25 Feet 3 Inches, and the fourth Part thereof is 18 Feet 11 Inches, 3 Parts, and then the Aliquot Parts of 9 Inches, are 6 and 3, that is a half and a fourth, therefore I take half 17 Feet, which is 8 Feet 6 Inches, and the fourth, is 4 Feet 3 Inches (not meddling with the 7 Inches, becauſe that was multiply'd into the 9 before) then add all theſe together, and the Sum is 1331 Feet, 11 Inches, 5 Parts

Example 5 Let 87 Feet 5 Inches, be multiply'd by 35 Feet 8 Inches

F	I	P.
87	5	
35	8	
435		
261		
29	1 ;	8
11	8	0
2	11	0
3117	10	4

Work this as the laſt Example, after you have multiply'd the Feet, then take the Aliquot Parts of 8 Inches, which is two thirds, therefore take the third Part of 87 Feet 5 Inches, which is 29 Feet, 1 Inch, 8 Parts, ſet this down twice; then the Aliquot Parts of 5 Inches, are 4 and 1, that is, a third Part and a twelfth Part; therefore take a third Part of 35, which is 11 Feet 8 Inches, and a twelfth Part of 35 Feet, is 2 Feet 11 Inches, ſet all theſe one under another, and add them together, and the Sum will be 3117 Feet, 10 Inches, 4 Parts

Example 6. Multiply 259

Feet 2 Inches, by 48 Feet 11 Inches.

F.		I.	
259	:	2	
48	:	11	
20072			
1036			
129	:	7	P.
86	.	4	8
31	.	7	2
8	.	0	0
12677	.	6	10

Firſt Multiply the Feet, then take the Aliquot Parts of 11, which will be 6 4 and 1, that is, a half, a third, and a twelfth; therefore take the half of 259 Feet, 2 Inches, which is 129 Feet 7 Inches, and a third Part is 86 Feet 4 Inches 8 Parts, and the twelfth Part of 259 Feet 2 Inches, is 21 Feet 7 Inches 2 Parts (or becauſe 1 is the fourth Part of 4) you may more readily take the fourth Part of 86 Feet, 4 Inches 8 Parts) which is alſo 21 Feet, 7 Inches, 2 Parts, then add all together, and the Sum will be 12677 Feet, 6 Inches and 10 Parts

To multiply Feet, Inches and Parts.

Example 1 Multiply 7 Feet 5 Inches, 9 Parts, by 3 Feet, 5 Inches, 3 Parts

In this Example I firſt begin with 3 Feet, and there multiply 7 Feet, 5 Inches, 9 Parts, firſt I ſay, 3 times 9 is 27 Parts, that is 2 Inches and 3 Parts, ſet down 3 under the Parts, and carry 2, ſaying 3 times 5 is 15, and 2 I carry, is 17, that is 1 Foot 5 Inches, ſet down 5 Inches and carry 1, and ſay 3 times 7 is 21, and 1 I carry is 22, ſet down 22 Feet

F		I		P	S		T
7		5		9			
3		5		3			
22	.	5		3			
3		1		4	9		
		1		10	5	.	3
25		8	.	6	2		3

Then begin with 5 Inches, ſaying, 5 times 9 is 45, which is 45 Seconds, which make 3 Parts and 9 Seconds, ſet down 9 Seconds a Place towards the right Hand, and carry 3 Parts, ſaying 5 times 5 is 25, and 3 I carry is 28, which is 2 Inches and 4 Parts, ſet down 4 Parts, and carry 2, ſaying 5 times 7 is 35, and 2 I carry is 37, which is 3 Feet and 1 Inch, ſet down the 3 Parts and 1 Inch, and begin to multiply by 5 Parts, ſaying 3 times 9 is 27 thirds, that is 2 Seconds and 3 Thirds, ſet down 3 Thirds and carry 2, ſaying, 2 times 5 is 15, and 2 I carry is 17, that is 1 Part and 5 Seconds, ſet down 5 Seconds and carry 1 Saying 3 times 7 is 21, and 1 I carry, is 22; which is 1 Inch and 10 Parts, which ſet down and add all up together, and the Product will be 25 Feet, 8 Inches, 6 Parts, 2 Seconds, and 3 Thirds.

You are to take Notice, that in multiplying *Feet*, *Inches* and *Parts*, &c if *Feet* be multiply'd by *Feet*, the Product is *Feet*, and *Feet* multiply'd by Inches, the Product is *Inches*, and the twelfth Part is *Feet*, and *Parts* multiply'd by *Feet*, the Product is *Parts*, and the twelfth Part thereof is *Inches*, *Parts* multiply'd by *Inches*, the Product is *Seconds*, and the twelfth Part thereof is *Parts*, and *Parts* multiply'd by *Parts*, the Product is *Thirds*, and the twelfth Part thereof, is *Seconds*

So that if you begin to multiply *Parts* by *Feet* in the firſt Row, and *Parts* by *Inches* in the ſecond Row, and *Parts* by *Parts* in the third Row, the firſt Figure in every Row will ſtand a Place more towards the Right Hand, as is to be ſeen in the laſt Example

Example 2 Multiply 37 Feet 7 Inches, 5 Parts, by 4 Feet, 8 Inches, 6 Parts

F	I.	P.		
37	7	5	*	
4	8	6		
150	5	8	S	
12	6	5	8	
12	6	5	8	T
1	6	9	8	6
177	1	5	0	6

* *Firſt* Multiply by 4 Feet, ſaying, 4 times 5 is 20, which is 1 Inch 8 Parts, ſet down 8 and carry 1, ſaying 4 times 7 is 28, and 1 I carry is 29, which is 2 Feet 5 Inches, ſet down 5 Inches, and carry 2, ſaying 4 times 7 is 28, and 2 I carried is 30, ſet down 0, and carry 3, and ſay 4 times 3 is 12, and 3 is 15, ſet down 15.

Then begin with 8 Inches; but becauſe the Feet in the Multiplicand are more than 12, it will be the beſt Way to work for the Aliquot Parts of 8; ſo here work for 4 Inches, and ſet that down twice, 4 being the third Part of 12, therefore take the third Part of 37 Feet, 7 Inches, 5 Parts, which is 12 Feet, 6 Inches, 5 Parts, 8 Seconds ſet this down twice

Then begin with 6 Parts, but inſtead of multiplying, take half 37 Feet, 7 Inches, 5 Parts (becauſe 6 is half 12) and ſet it a Place more to the right Hand, thus the half of 37 Feet, is 18; which I muſt count 18 Inches; becauſe the Multiplier is 6 Parts, ſo the half of 37 Feet, 7 Inches, 5 Parts, is 1 Foot, 6 Inches, 9 Parts, 8 Seconds, 6 Thirds, which ſet down, and add all together, and the Sum will be 177 Feet, 1 Inch, 7 Parts, 0 Seconds 6 Thirds

Example 3 Multiply 34 Feet 4 Inches, 7 Parts, by 36 Feet 7 Inches, 5 Parts

F	I	P		
311	4	7		
36	7	5		
1866				
933			S	
103	9	6	4	
77	10	1	9	T.
8	7	9	6	4
2	1	11	4	7
12	0	0	0	0
1	0	0	0	0
	9	0	0	0
11402	2	4	11	11

In this Example, becauſe the Feet in both the Multiplicand and Multiplier are compound Numbers, firſt multiply the Feet one by the other, then take the Aliquot Parts of 7 Inches, which are 4 Inches and 3, that is, a third and a fourth Part, ſo take the third Part of 311 Feet, 4 Inches, 7 Parts, which is 103 Feet, 9 Inches, 6 Parts, 4 Seconds, and the fourth Part is 77 Feet, 10 Inches, 1 Part, 9 Seconds, ſet theſe down one under another, the Feet under the other Feet, then the Aliquot Parts of 5 Parts, are 4 and 1, that is a third and twelfth Part, ſo the third Part of 311 Feet, 4 Inches, 7 Parts, is 103 Feet, 9 Inches, 6 Parts, 4 Seconds, but becauſe the Multiplyer is Parts, it muſt be ſet a Place to the right Hand, that is, the 103 muſt be Inches, which is 8 Feet 7 Inches, therefore I take a fourth Part of 8 Feet 7 Inches, therefore I ſet down 8 Feet, 7 Inches, 9 Parts, 6 Seconds, 4 Thirds

Then becauſe 1 Inch is a fourth Part of 4 Inches, therefore take a fourth Part of 8 Feet, 7 Inches, 9 Parts, 6 Seconds, 4 Thirds, which is 2 Feet, 1 Inch, 11 Parts, 4 Seconds, 7 Thirds, which is the ſame as if you had taken a twelfth Part of 311 Feet, 4 Inches 7 Parts.

Then for 4 Inches in the Multiplicand, inſtead of multiplying 36 Feet by it, take a third Part, becauſe 4 inches is a third Part of 12, ſo the third Part of 36, is 12 Feet, and the Aliquot Parts of 7 Parts, are 4 and 3, that is a fourth and a third, ſo the third Part of 36 is 12, which now is 12 Inches, that is 1 Foot, and the fourth Part is 9 Inches, add all theſe together, and the Sum will be 11402 Feet, 2 Inches, 4 Parts, 11 Seconds, 11 Thirds

Example 4. Multiply 8 Feet 4 Inches, 3 Parts, 5 Seconds, 6 Thirds, by 3 Feet, 3 Inches, 7 Parts, 8 Seconds, 2 Thirds

F.	I.	P.	S.	T				
8	4	3	5	6				
3	3	7	8	2				
25	0	10	4	6				
2	1	0	10	4	6			
	4	10	6	0	2	6		
		5	6	10	3	8	0	
			1	4	8	6	11	0
27	7	3	5	1	8	8	11	0

MUNIONS [in *Architecture*] are the ſhort, upright Poſts or Bars, which divide the ſeveral Lights in a Window Frame.

MURING is the Walling, or the raiſing of the Walls of a Building

MUTILATION, is a Term apply'd to Statues and Buildings, where any Part is wanting, or the Projecture of any Member is broke off

MUTULE [in *Architecture*] is a kind of ſquare Modillion, ſet under the Cornice of the *Doric* Order, and ſo call'd from the Latin Word *Mutulus*, maimed, or imperfect, becauſe they repreſent the Ends of Rafters which are crooked or bent, in like Manner as the Beams or Joints are repreſented by the Triglyphs in the Freeze of the ſame Order

The only Difference between *Mutule* and *Modillion*, conſiſts in this, that the former is us'd in ſpeaking of the *Dorick* Order, and the latter in that of the *Corinthian*

MUTULES, M *Le Clerc* makes *Mutules* in the Entablement of the *Doric* Order, to diſtinguiſh it the more from other Entablements, but alſo becauſe they agree very well with the nobleneſs of this Order, and add Something of a Maſculine Beauty to it

Thoſe who uſe *Mutules*, uſually make them of the ſame Breadth with the Triglyphs, but he thinks it would be much better if they were made of the ſame Breadth with the Capitals of the Triglyphs

Nor does he run his *Mutules* ſo near the Extremity of the Larmier or Drip, as is uſually done, but that he leaves a Space of three or four Minutes between the two, that the Profile may appear the more diſtinctly, and he obſerves the ſame Rule in the *Modillions*.

N.

NAILS [in *Building* &c] are ſmall metalline Members, ſerving to bind or faſten the Parts together

The ſeveral kinds of Nails are very numerous

1 *Back* and *bottom Nails* which are made with flat Shanks to hold faſt, and not open the Wood, being proper for nailing of Boards together for Coolers, for Guts to ſave Water under the Eves of a Houſe, or for any Liquid Veſſels made of Planks or Boards

2 *Clamp-Nails*, thoſe proper to faſten the Clamps in Buildings, &c. and repairing of Ships

3 *Claſp-Nails*, whoſe Head claſping and ſticking into the Wood, render the Work ſmooth ſo as to admit a Plane over it they are of two Kinds, *viz* *long*, proper for fine Building of Fir and other ſoft Wood and *ſtrong*, fit for Oak, and other hard Wood, the Sizes are 7, 7½, 8, 10, 13, 15, 18 21, 22, 23, 28, 32, 36, and 40 *l* *per* Thouſand

Of the *Strong*, the Sizes are 15, 18, 28, 32, 40 *l* *per* Thouſand

4 *Clent*

4. *Clench Nails* are thoſe commonly uſ'd by Boat, Lighter- and Barge-Builders, with *Roves*, and often without, they are proper for any boarded Buildings that are to be taken, becauſe they will drive without ſplitting the Wood, and draw without breaking, or admit of punching out, if rightly made The Sorts are too many to be here enumerated, for fine Work they are made with *Claſp-Heads*.

5. *Clout-Nails*, theſe are ordinarily uſ'd for nailing on of Clouts to Axle-Trees, but are proper to faſten any Iron to Wood, and if made as they ſhould be, the Heads will hold driving home, without flying

The Sizes are 4½, 7, 8, 9, 12 and 15 *l per* 1000

6. *Deck-Nails*, thoſe are proper for faſtening of Decks in Ships, doubbling of Shipping and Floors laid with Planks They are of two Sorts, *Dye-headed*, and *Claſp-headed*

The Sizes are 4, 4½, 5, 5¼, 6, 6½, 7, 8, and 9 Inches long

7 *Dog-Nails*, proper for faſtening Hinges on Doors, &c, if rightly made, they will hold the Hinge cloſe, without the Heads flying off, or without the Help of Botching, by putting Leather between the Head and the Hinge

The Sizes are 9, 12, 20, 25, 30, 40, 60, 80 and 120 *l per* Thouſand

8. *Flat-Points*, are of two Kinds, *viz* *Longs*, much uſ'd in Shipping, and are very proper where there is Occaſion to draw and hold faſt, where there is no Conveniency to clench.

The Sizes are 7½, 8, 9, 10, 11, 12, 13, 14, 16, 18, 21, 22, 23, 26, 40, 55, 75, and 110 *l. per* Thouſand

The *Short*, theſe are fortified with Points to drive into Oak or other hard Wood, and are often uſ'd to draw the Sheating Boards, to, very proper where Oak or other hard Wood is uſ'd,

The Sizes are 5, 9, 18, 26, 32, 40, 55, 75, and 110 *l per* Thouſand

9 *Jobent Nails*, theſe are commonly uſ'd to nail thin Plates of Iron to Wood, and to nail on ſmall Hinges for Cupboard Doors, &c

The Sizes are 2 and 3 *l per* Thouſand

10. *Lead Nails*, are uſ'd in nailing Lead, Leather and Canvas to hard Wood

The Sizes are 4¼, 7, and 8 *l per* Thouſand

11 *Port Nails*, theſe are commonly uſ'd in nailing of Hinges to the Ports of Ships

Theſe Nails ought to be made ſtrong, becauſe they will not admit of being clenched without prejudicing the Lining, and therefore you muſt take Care to demand them of a juſt Length, that they may come near through (ſo as to take ſufficient Hold) and yet not ſo long as to come quite through.

The Sizes are 2½, 3, 4 and 5 Inches long

12. *Pound Nails*, theſe are four ſquare in the Shank, much uſ'd in *Norfolk*, *Suffolk*, and

Eſſex, tho' ſcarce elſewhere, except for Paleing

The Sizes are, *6d* 8*d* 10*d* 20*d* and 40*d*

13 *Ribbing Nails*, us'd for faſtening the Ribbing, to keep the Ribs of Ships in their Place in Building

Theſe Nails, if they are rightly made, will hold faſt and draw eaſy, without injuring the Ribbing or Timber. They are alſo very uſeful for faſtening of Timbers that are to be us'd for a while and taken down again for further Service.

The Sizes are 5, 5½, 6, 6½, 7, 7½, 8, 8½, and 9 Inches long

14 *Roſe Nails*, theſe Nails are drawn four Square on the Shank, and commonly in a round Tool, as all common 2*d*. Nails are, and moſt commonly 3*d* and 4*l*

In ſome Countries they make all their larger Sorts of Nails in this Shape, but their being Square drowneth the Iron, and the Nails do not ſhew ſo fair to the Eye, as thoſe that are laid upon the flat, but they are very ſerviceable if made of tough Iron

The Sizes are 1¾, 2, 2¼, 2¾, 3, 3¼, 3¾, 4, 4¼, 4¾, 5, 9, 10, 13, 14, 16, 17, 18, 24, 26, 28, 30, 32, 36 and 40 *l*. *per* Thouſand

15 *Rother Nails* are chiefly us'd in faſtening Rother Irons to Ships, theſe Nails require a full Head, and to be made ſo as to hold faſt in the Wood to the greateſt Degree, without clenching

16 *Round-head Nails*, theſe are very proper to faſten on Hinges, or for any other Uſe where a neat Head is requir'd; and if they are made of the beſt tough Iron as they ought to be, are very uſeful

The Sorts are Tacks, 2*d*. 3*d* 4*d* 5*d*. 6*d* and 8*d*

The ſame are tinn'd for Coffin Handles and fine Hinges

17 *Scupper Nails*, are much us'd in faſtening Leather and Canvas to Wood, and therefore require a broad Head, that neither may work looſe

The Sizes are 4½ 7 and 8 *l* *per* Thouſand

18 *Sharp Nails* are much us'd, eſpecially in the *Weſt-Indies*, they are made with ſharp Points and flat Shanks, and is a very proper Nail for ordinary Uſes where ſoft Wood is uſed.

The Sizes are 2¼, 2¾, 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7½, 8, 9, 10, 11, 12, 13, 14, 15, 18, 19, 20, 21, 22, 33, 28, 32, 36, 40, 55, and 75 *l* *per* Thouſand

19 *Sheathing Nails*, theſe are commonly us'd in faſtening Sheathing Boards to Ships. The Rule for uſing them is to have the Nails full three times as long as the Sheathing Board is thick, provided the Plank be of a ſufficient Thickneſs, which ought to be enquired into, for the Sheathing Nail ought not to go through the Plank by half an Inch, leſt it ſhould make the Ship leaky.

The Shank muſt not be ſo ſtrong as to cleave the Board, and the Head muſt be well clapſed or died, ſo as it may ſink into the Wood, and the Ships Side be left ſmooth.

They are alſo a uſeful Nail in doubling of ſmall Ships

The Sizes are, 1¼, 1½, 1¾, 2, 2¼, 2½, 2¾, 3¼ and 3½ Inches long.

20 *Square Nails*, theſe are of the ſame Shape as Sharp Nails, and a moſt uſeful Nail for Oak and other hard Woods, as alſo for nailing up Wall Fruit, the Points being made ſomething ſtronger than the Points of Sharp Nails, which fortifies them to go forward, and not turn back upon a ſmall Oppoſition, as weaker Points will do

The Sizes are 2½, 2¾, 3, 4, 4½, 5, 5½, 6, 6½, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 22, 23, 24, 28, 30, 32, 36, 40, 55, and 75 *l per* Thouſand

21 *Tacks*, the ſmalleſt of Nails, are to faſten Paper to Wood, *middling*, for Wool, Cards and Oars, and the *larger* for Upholſters and Pumps

The Sizes are 2½, 5, 6, 8, 9, 14 and 15 Ounces *per* Thouſand

Allowance in Lathing] 500 Nails are ordinarily allow'd to Bundle of five Foot Laths, and 600 to a Bundle of four Foot Laths, at ſix Score Nails to the Hundred

Allowance in Flooring] In laying of Floors, 200 (that is 240) is a ſufficient Allowance for a Square of Flooring

Nails are ſaid to be toughened when too brittle, by heating them in a Fire-Shovel or the like, and putting ſome Tallow or Greaſe among them

NAKED [in *Architecture*] as the *Naked of a Wall*, &c. is the Surface or Plain from whence the Projectures ariſe, or which ſerves as a Ground to the Projectures

NAVE [in *Architecture*], the Body of a Church, or the Place where the People are diſpos'd, reaching from the Rail or Balluſter of the Choir, to the chief Door Some derive it of *Neus* i e a Ship, but it ſeems more properly to come from Ναὸς Gr *Naos* a Temple.

NEWEL [in *Architecture*] is the upright Poſt which a Pair of winding Stairs turn about, or that Part of a Stair Caſe which ſuſtains the Steps

The Newel is a Cylinder of Wood or Stone, which bears on the Ground, and is form'd by the Ends of the Steps of the winding Stairs

There are alſo Newels of Wood, which are Pieces of Wood plac'd perpendicularly, receiving the Tenants of the Steps of the wooden Stairs into their Mortices, and wherein are fitted the Shafts and Reſts of the Stair Caſe, and the Heights of each Story.

NICHES are Hollows ſunk into the Wall, for the commodious and agreeable placing of Statues

Their ordinary Proportion is to have two Circles in Height and one in width, but M *Le Clerc* makes their Height ſomething more, the Exceſs being to compenſate for the Height of the Plinth or Pedeſtal of the Statue

The Hollow is Semi-Circular at Bottom, that is, in its Plan, at Top it terminates in a kind of Canopy, or *Cul de four*.

Niches have frequently an Impoſt, and an Archivolte or Head-Band, and their Canopy wrought and inrich'd in manner of a Shell.

The Breadth of the Archivolte may be made equal to a ſixth or ſeventh Part of the Niche, and the Height of the Impoſt to be a fifth or ſixth Part of the ſame.

The Impoſt and Archivolt ought to conſiſt of ſuch Mouldings as have ſome Relation to the Architecture of the Place.

When a *Niche* is placed underneath an Impoſt, between two Columns or Pilaſters, it ſhould have no Impoſt of its own, for two Impoſts over each other, would have a woful Effect, beſides that the Pedeſtals in this Caſe, having their Baſes and Corniſhes, there would be too many Mouldings over one another.

There muſt no Niche be made between two Pilaſters, if they are not a-part nearly one third of their Height, otherwiſe we ſhould have Niches too ſcanty and narrow. Care muſt alſo be taken, that they be not too big, leſt by that means the Architecture be made to appear little and pitiful. Thus, for Inſtance from the largeneſs of the Niche one is led to judge that the Architecture is only intended for a Chappel or other Building of ordinary Size.

Niches ſhould be plac'd at the Height of the Pedeſtal of the Columns or Pilaſters that accompany them.

When Niches are plac'd underneath Impoſts, the opening of the Arches ſhould be ſomewhat narrower than ordinary, that the Impoſts being on that Account a little higher, the Niches may become of a moderate Bigneſs. For this Reaſon, inſtead of 12 Modillions between the Pilaſters, M. *Le Clerc* ſays, I only make 11, that is, I retrench one Modillion from the Corniche, that the Pilaſters may approach each other equally.

When the Columns have no Pedeſtals, a Niche may be rais'd higher than their Baſe; and in that Caſe, a Table or Pannel may be plac'd underneath.

If it happen that a Niche with an Impoſt be plac'd between two Pilaſters, without any Portico, it ſhould be made with a Retreat or Fall backwards, to prevent the Neceſſity of continuing its Impoſt between the Pilaſters. For that Impoſt being proportioned to the Niche, cannot be in Proportion to the Pilaſters. Beſides, without this Expedient, I don't readily ſee how it could be well terminated on the Side of the Gate.

There are ſometimes Niches made ſquare, but theſe want all the Beauty of the others.

If the Order of the Column or Pilaſter ſhould be too big and high, the Niche would become too large and unſizeable, the Pilaſters muſt be brought to a Modillion or two nearer each other, and inſtead of a Niche with a Retreat, a Niche may be made with a *Chambranle*, and a Corniche crown'd with a Pediment, over which may be an oval Light of the ſame width with the Niche.

A *Round Niche* is one whoſe Plan and Circumference is circular.

Square Niche is one where they are ſquare.

Angular Niche, one that is form'd in the Corner of a Building.

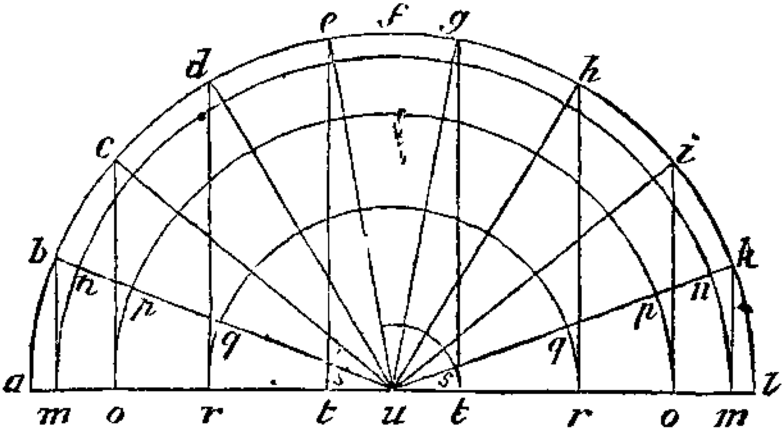
Ground Niche, is one which inſtead of bearing on a maſſive, has its Riſe from the Ground, as the Niches of the Portico of the *Pantheon* at *Rome*.

Niches are ſometimes made with Ruſtick Work, ſometimes with Shell Work, and ſometimes of Cradle or Arbour Work.

If the Images be of white Stone or Marble, let not the Concavities be coloured too black, becauſe 'tis an Obſervation that the Sight is not well pleas'd with ſudden Changes from one Extreme to another, therefore let them have rather a duſkiſh Tincture, than an abſolute black.

To make a Niche *or* Globe *with thin Boards, or to cover them with Paper or Paſt-Board.*

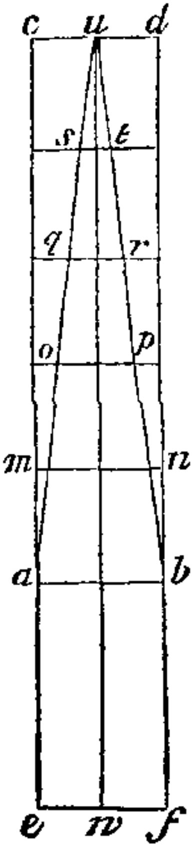
The Arch *a, f, l,* is a Semi-Circle, and the Plan of a *Niche*, and is divided into nine equal Parts mark'd, *a b, b c, c d, d e, e g, g h, h i, i k,* and *k l*, which repreſents the wideſt Part of the Board, Paper or Paſt-Board, and the Figure repreſents its Shape and the Curve of the Edges before it is bent to its Work.



To do this, draw the Baſe Line *a l*, to which ſtrike the Semi-Circle *a f l* (and let *a e*, and *f l* be equal) and divide it into ſo many Parts as you deſign the width of Board or Paper in the Quarter of the *Globe* or *Niche*, as in the Example

Mark, *a b c d e f g h i k l*, and draw the Lines, *b u*, *c u*, *d u*, *e u*, *f u*, *g u*, *h u*, *i u*, and *k u*, alſo the Lines *m b*, *o c*, *r d*, *t e*, *t g*, *r h*, *o i*, and *m k*, perpendicular to the Line *a l*, and ſtrike the Semicircles *m m*, *o o*, *r r*, and *t t*,

Then with a thin Lath, or by Arithmetick take the Length of the Arch or Quadrant *a f*, or *l f*, and ſet it on the Board or Paper from *c d*, to *a b*, in the Second of theſe Figures, which you muſt divide into ſo many equal Part as there are Semi-Circles in the firſt Figure, which in this Example is 5, and draw the Lines, *c d*, *t s*, *r q*, *o p*, *m n*, and *a b* and divide them in the middle by the Line *u w*



Then take half the Arch of the *a b* in the firſt Figure in your Compaſſes, and ſet it both Ways from the middle Line *u w* in the ſecond Figure to *a* and *b*, alſo take half the Circles *m n*, *o p*, *r q*, and *t s*, in the firſt Figure, and ſet them on their reſpective Lines on Figure 2, as in the Margin, from the middle Line *u w*, to *m* and *n*, *o* and *p*, *r* and *q*, *t* and *s* then will the Arch *a b*, be equal to the Right Line *a b*, the Arch *m n*, to the Right Line *m n*, alſo *o p* to *o p*, *r q*, to *r q*, *t s*, to *t s*, and the Point *u* to the Point *u* The Points *a*, *m*, *o*, *q*, *s*, *u*, *t*, *r*, *p*, *n*, *b*, being found, into each ſtick a a Pin or ſmall Nail, and bend a thin Lath to them, by the Edge of which draw the Curves *a u*, and *b u*, which is the true Mould for every Piece in a Niche or Globe, which is what was to be done

N B This Problem is equally as uſeful for Maſons and Bricklayers in making Niches in Stone or Brick, as for Joiners, &c.

NOTATION [in *Arithmetick*] is the Art of characterizing Numbers, or of deſigning them by proper Figures, the Choice of arithmetical Characters is arbitrary Hence they are various in various Nations. But perhaps there are none ſo commodious, as thoſe commonly uſed in *Europe*, which are commonly ſaid to have been invented by the *Arabs*, and thence call'd *Arabick* Characters

NUCLEUS [in *Architecture*] is the middle Part of the Flooring of the Ancients, conſiſting of Cement, which they put betwixt a Lay or Bed of Pebbles, cemented with Mortar made of Lime and Sand

NUMBER [in *Arithmetick*] a Collection or Aſſemblage of ſeveral Unites

Stevinus chuſes to define Number to be that whereby the Quantity of any Thing is expreſs'd Agreeable to which Sir *Iſaac Newton* conceives Number to conſiſt, not in multitude of Unites, as *Euclid* defines it, but in the abſtract Ratio of a Quantity of any Kind, to another Quantity of the ſame Kind, which is accounted as Unity, and on this View he divides Numbers into 3 Kinds, *viz. Integers*, *Fractions*, and *Surds*

Mathematicians conſidering Number under a great many Circumſtances, different Relations and Accidents make many Kinds of Numbers

A *determinate* NUMBER, is a Number referr'd to ſome given Unite, as a Ternity or 3, which is what we properly call a Number

An *indeterminate* NUMBER, that referr'd to Unity in the General, which is what we call Unity

Homogeneal NUMBERS, are thoſe referr'd to the ſame Unite

Heterogeneal NUMBERS are thoſe referr'd to different ones.

Whole NUMBERS, or *Integers*, are the Aſſemblages of *Unity*, or the Idea we have of a Multitude

Broken NUMBERS or *Fractions*, are thoſe which conſiſt of ſeveral Parts of Unity

Rational NUMBER, is one that is commenſurable with Unity

Rational whole NUMBER, is that whereof Unity is an Aliquot Part

Rational broken NUMBER, is that equal to ſome Aliquot Part, or Parts of Unity

Rational mix'd NUMBER, is that which conſiſts of a whole *Number* and a broken one, or of Unity and a Fraction

Irrational NUMBER or *Surd*, is a Number that is incommenſurable with Unity

Even NUMBER, is that which may be divided into two equal Parts, or without Remainder or Fraction, as 4, 6, 8, 10, *&c*

An *Evenly even* NUMBER, is one that may be meaſured or divided, without any Remainder, by another even Number

Unevenly even NUMBER, is a Number that may be equally divided by an uneven Number, as 20 may be divided by 5

Uneven NUMBER, is that which exceeds an even Number, at leaſt by Unity, or which cannot be divided into two equal Parts

Primitive or *Prime* NUMBER, is that which is only diviſible by Unity, as 5, 7, 11, *&c.*

Prime NUMBERS *among themſelves*, are thoſe which have no common Meaſure, as 12 and 19

Compound NUMBER, is one that is diviſible by ſome other Number beſides Unity, as 8 is diviſible by 4 and by 2

Compound NUMBERS *among themſelves*, thoſe which have ſome common Meaſure beſides Unity, as 12 and 15

Perfect NUMBER, is that whoſe Aliquot Parts added together, make the whole Number, as 6, 28, *&c* the Aliquot Part of 6, being, 3, 2, and 1, = 6, and thoſe of 28, being 14, 7, 4, 2, 1, which together make 28

Imperfect NUMBERS, are thoſe whoſe Aliquot Parts added together, make either more or leſs than the whole of which they are Parts

Imperfect Numbers are diſtinguiſh'd into *abundant* and *defective*

Abundant NUMBERS, are thoſe whoſe Aliquot Parts make more than the Number of which they are Parts, as 12, whoſe Aliquot Parts, 8, 4, 2 and 1, makes 16

Defective NUMBERS, are thoſe whoſe Aliquot Parts added together, make leſs than the Number whoſe Parts they are, as 16, whoſe Aliquot Parts are 8, 4, 2 and 1 only make 15

Plane NUMBER, is one that ariſes from the Multiplication of two Numbers, *ex gr* 6 which is the Product of 3 multiply'd by 2, the Numbers which are thus multiply'd produce a *plane Number*, as here 2 and 6 are call'd the Sides of the *Plane*

Square NUMBER, is the Product of any Number multiply'd by it ſelf, Thus 4 the *Factum* of 2 by 2 is a ſquare Number

Every ſquare Number added to its Root, makes an even Number

Cubick NUMBER, is the Product of a *Square Number* multiply'd by its Root, *ex gr* 8 the Product of the Square Number 4, multiply'd by its Root 2

Polygonous NUMBERS are the Sums of Arithmetical Progreſſions, beginning with Unity

Theſe where the Difference of Terms is 1 are call'd *Triangular Numbers*, where 2, *Square Numbers*, where 3, *Pentagonal Numbers*, where 4, *Hexagonal Numbers*, where 5, *Heptagonal Numbers*, &c

Pyramidal NUMBERS, the Sums of *Polygonous Numbers*, collected after the ſame Manner as the *Polygons* themſelves, are gathered out of Arithmetical Progreſſions, and are call'd *firſt Pyramidal Numbers*

The Sums of the *firſt Pyramidals* are call'd *ſecond Pyramidals*, the Sums of the *Second Pyramidals* are call'd *Third Pyramidals*

In particular they are call'd *Triangular Pyramidal Numbers*, if they ariſe out of Triangular Numbers *Firſt Pentagonal Numbers*, if they ariſe out of *Pentagons*, *&c*

Cardinal NUMBERS are

those which expreſs the Quantity of Unites as 1 2 *&c.*

Ordinal NUMBERS, are thoſe which expreſs the Order or Rank, as 1*ſt*, 2*d*, 3*d*, *&c*

NUMERATION, [in *Arithmetick*] the Art of valuing pronouncing, or reading any Number, or Series of Numbers.

The Characters by which Numbers are uſually expreſs'd, are the nine following ones, *viz* 1, 2, 3, 4, 5, 6, 7, 8, 9 It being the Law of the common *Numeration*, that when you are arriv'd at ten, you begin again and repeat as before, only expreſſing the Number of tens

That the nine numerical Notes may expreſs not only Units, but alſo Tens or Decades, Hundreds or Centuries, Thouſands, *&c* They have a Local Value given them, ſo as that when either alone, or when plac'd in the Right Hand Place, they denote Units, in the ſecond Place Tens, in the third Place, Hundreds, in the fourth, Thouſands, *&c*

NUMERATOR *of a Fraction*, is that Part of it which ſhews or numbers how many of thoſe Parts which any Integer is ſuppos'd to be divided into, are expreſs'd by the Fraction

Thus in $\frac{6}{8}$ 6 is the Numerator (which ſtands always above the Line) and ſhews you, that if any whole be divided into eight Parts, you number and enumerate or take ſix of them, *i e* three Quarters.

O.

OAK, a Sort of Timber well known. It is one of the principal Materials in Building, being ſtrong in all Poſitions, and may well be truſted in croſs and tranſverſe Work, as for Summers and Girding, or binding Beams, *&c*

Of ſawing Oak] It is worth ſawing 2*s* 8*d per* Hundred, 3*s* and upwards to 3*s* 6*d per* Hundred, that is, a hundred ſuperficial Feet

OBELISK is a Quadrangular Pyramid, very high and ſlender, rais'd as an Ornament in ſome publick Place to ſhew the largeneſs of ſome Stone of an enormous Size, or to ſerve as a Monument of ſome memorable Tranſaction, and frequently charg'd with Inſcriptions and Hieroglyphicks

Some make this Diſtinction between *Obelisks* and *Pyramids*, that an *Obelisk* has a very ſmall Baſe, and a *Pyramid* a large one

Cardan makes the Difference to conſiſt in this, that an *Obelisk* is to be all of a Piece, or conſiſt of a ſingle Stone and *Pyramids* of ſeveral

The Proportions in the Height and Thickneſs, are nearly the ſame in all *Obelisks*, that is, their Height is nine or nine and a half, and ſometimes ten times their Thickneſs, and their Thickneſs or Diameter at the Top is never leſs than half, and never greater than three fourth of that at the Bottom

It appears that this Kind of Monument was very ancient, and ſome ſay, they were firſt us'd for tranſmitting to Poſterity the principal Precepts of Philoſophy, which were engraven on them in Hieroglyphical Characters The firſt *Obeliſk*, Hiſtory gives us Account of, was rais'd by *Ramſes* King of *Egypt*, in the Time of the Trojan War It was 40 Cubits in Height, and as *Herodotus* relates, employ'd 20000 Men in the Building

Another of 45 high, was rais'd by *Phius* another King of *Egypt*, and another of 88 Cubits, was erected in Memory of *Arſinoe*, by *Ptolemy Philadelphus*

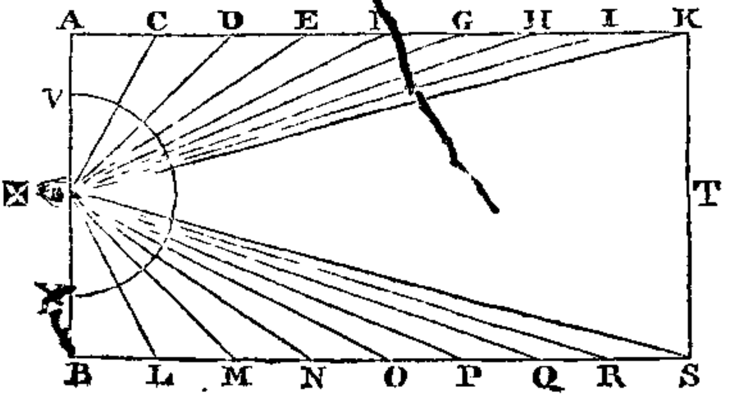
There was an *Obeliſk* erect- in the *Campus Martius* at *Rome* by *Auguſtus Cæſar*, which ſerv'd to mark the Hours on a horizontal Dial, drawn on the Pavement

F *Kircher* reckons up 14 *Obeliſks* that were celebrated above the Reſt, *viz* that of *Alexandria*, that of the *Barberins*, thoſe of *Conſtantinople*, of the *Mons Eſquilinus*, of the *Campus Flaminius*, of *Florence*, of *Heliopolis*, of *Ludoviſio*, of S *Makut*, of the *Medici*, of the *Vatican*. of M. *Cælius*, and that of *Pamphila*.

Obeliſks were called the Sun's Fingers by the *Egyptian Prieſts*, becauſe they were made to ſerve as *Styles*, or Gnomons to mark the Hours on the Ground. The *Arabs* ſtill call them *Pharaoh's Needles*, whence the *Italians* call them *Aguglia*, and the *French Aguillies*

OBJECTS [in *Perſpective*] It is ſhewn by the following Figure why Objects appear the nearer each other, as they are more remote from the Eye

Suppoſe a Spectator's Eye in the middle of a Line at + it is evident, that if it would ſee the two Extremes thereof, A and B, it muſt take in a Semi-Circle V X, whoſe Centre is in the Eye it ſelf, and whoſe central Ray, is the Line + T.



¶ By taking in this Semi-Circle, it will receive the Objects on either Side, and in ſuch Manner, as that thoſe furtheſt off from the Side A, appear to approach towards the Centre T, and thoſe on the Side B, ſeem to approach likewiſe.

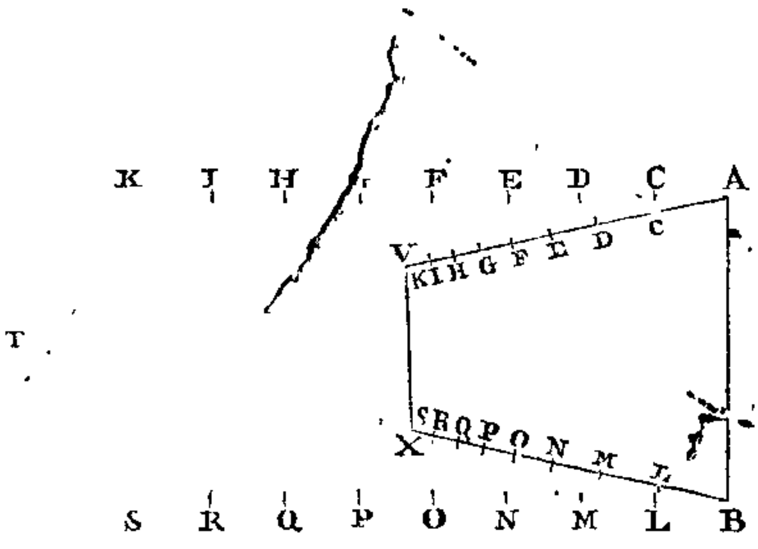
Now if it be aſk'd, How Things ſo wide aſunder, ſhould come to approach and join each other, and that, whether ſituated Side-wiſe, or over one another ?

The Anſwer in few Words, is this. All Objects appear under the viſual Angle, they ſubtend at the Eye. Now be they Columns, Trees, Animals, or any other Things, plac'd on the Side of A, the Remoteſt will ſeem to border on the Centre T, by Reaſon that they are ſeen under an Angle or Ray that is near thereto.

The Ray + K for Inſtance, being much nearer the Central Ray T, than is the Ray + C and + E, and of Conſequence muſt appear to be there. Add that if the Objects were prolonged to Infinity, they would ſtill approach nearer to the Central Ray T till ſuch Time as they ſeem contiguous therewith, and only to form one Point together.

Now in Perſpective, the Sides A K and B S don't continue parallel, but degenerate into viſual Rays, interſecting each other in the Point of Sight, and by that means giving the Diminution of Objects.

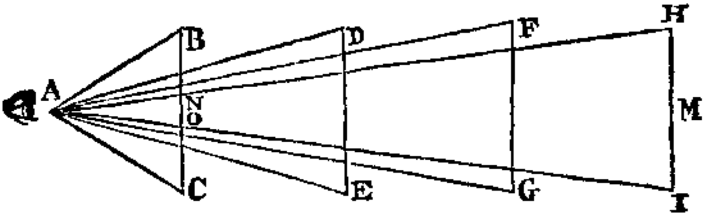
Thus for Inſtance, in this Figure, the Eye being at a Diſtance capable of ſeeing the Line A B, from the two Angles A B ariſe two Rays, which proceed to the Point of Sight T, which Rays A T and B T receive the Interſections, the Point of Diſtance makes with the Objects, which all the



while contract themſelves proportionably By ſuch Means, the whole Parallelogram A K B S, and all the Objects on either Side become reduc'd into the narrow Compaſs A V B X, and if the Eye were more remote, that Space would be ſtill ſmaller, ſince the farther an Object is off, the ſmaller it appears, as will appear by the following Figure.

The Reaſon why Objects appear the ſmaller, as they are at the greater Diſtance

It has been ſhewn before that Things appear according to the Angle wherein they are ſeen, and that this Angle is taken at the Eye, where the Lines terminating the Objects meet



The Eye A for Inſtance, viewing the Object B C, will draw the Rays A B and A C, which give the Angle B A C, ſo that an Object view'd under a greater Angle, will appear large, and another under a leſſer Angle, little

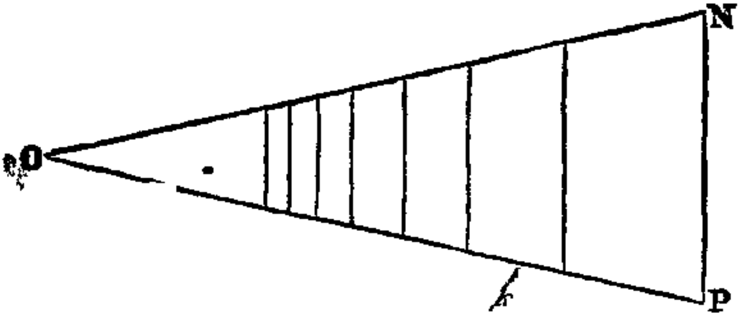
Now 'tis certain, that among equal Objects, thoſe at the greateſt Diſtance, will appear under the ſmalleſt Angle, conſequently in all Perſpectives the remoteſt Objects muſt be made the ſmalleſt

As for Example, if the Eye be in A, the Object B C, which is the neareſt, will appear the biggeſt, becauſe being ſeen under the greateſt Angle, and the ſecond, third fourth Objects, will all appear ſmaller and ſmaller, tho' really all equal, in as much as the Angles diminiſh in Proportion as the Objects recede.

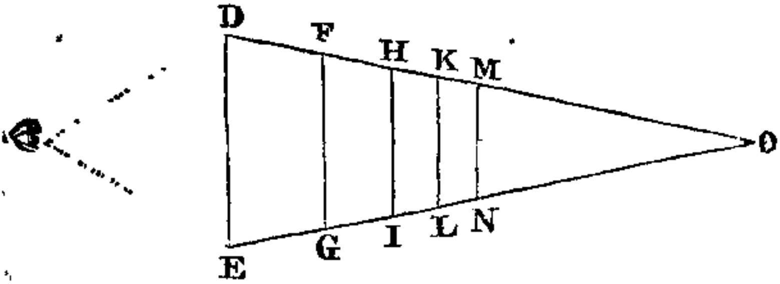
If the Eye were remov'd into M K L, would appear the largeſt, and B C in this latter Caſe, no bigger than N O

The Second Figure is the Sequel of what has been advanc'd

For ſuppoſing the Objects to appear ſuch as is the Angle they are ſeen in, it follows that if ſeveral Lines be drawn between the Sides of the ſame Triangle, they will all appear equal Thus all the Lines compriz'd between the Sides O N O P of the Triangle N O P, will appear equal to each other, and as Objects comprehended under the ſame Angle, ſeem equal, ſo all comprehended under a greater Angle ſeem greater, and all under a ſmaller Angle, ſmaller



Thus much being ſuppos'd; if there be a Number of Columns or Pilaſters to be rang'd in Perſpective on each Side of a Hall or Church, they muſt of Neceſſity be all made under the ſame Angle, and all tend towards one common Point in the Horizon O

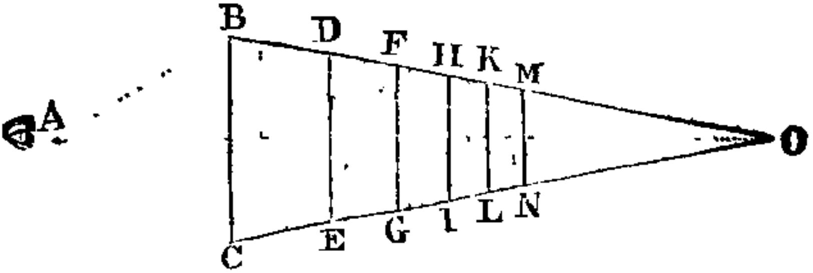


For Inſtance, the Eye being plac'd in A, viewing the firſt Object D E, if from the Points D E you draw the viſual Rays D O, E O, they will make the Triangle D O E, which will include the Columns D E, F G, H I, K L, M N, ſo as they will all appear equal

What has been ſaid of the Sides is likewiſe to be underſtood of Ceilings and Pavements, the Diminutions of the Angles of remote Objects, plac'd either above or below, following the ſame Rule as thoſe plac'd laterally

Therefore there is no need of adding any thing farther; unleſs it be, that Care be taken that there be as many Squares or Diviſions between the remoteſt Objects, as between the neareſt for in that Caſe, tho' diſtant Objects be the cloſer, as they are further from us, they will appear in ſome Meaſure to preſerve their Diſtance; thus in B C D E, the Interval between the four neareſt Columns, there are 16 Squares, and no fewer between the two moſt remoteſt K M

It follows from what has been ſaid, that if you join two Triangles, as in the laſt Figure but one



one for the Sides, and two others of the laſt, for Tops and Bottoms of an Object, all four will terminate in one ſingle Point A, which is the Point of Sight where all viſual Rays meet, and this will demonſtrate what has been advanc'd, viz that Objects diminiſh as they remove, the lower riſing, the upper falling, and the lateral cloſing or approaching an Example of all which is given in Figure 1, which exhibits as it were, Depths and Diſtances, falling back and receeding from us, though all equally near the Eye

Trees being rang'd by the ſame Law, have the ſame Effect as the Columns, &c

For being all comprehended in the ſame Angle, and the two Rows having each its own Angle, and the Angles all meeting in the Point A, they form a third, which is the Earth and a fourth, which if you pleaſe is the Air

OBLIQUATION [in *Catoptricks*] as the Cathetus of Obliquation is a Right Line drawn perpendicular to a Mirrour in the Point of Incidence or Reflexion of a Ray

OBLIQUE [in *Geometry*] aſlant, Indirect, or which deviates from the Perpendicular.

OBLIQUE *Angle* [in *Geometry*] is an Angle that is either acute or obtuſe i e any Angle, except a Right Angle.

OBLIQUE *angled Triangle*, is that whoſe Angles are oblique, i e either obtuſe or acute

OBLIQUE *Line*, a Line falling on another, makes an oblique Angle

OBLIQUE *Projection* [in *Mechanicks*] is that where a Body is impell'd in a Line of Direction, which makes an oblique Angle with the horizontal Line

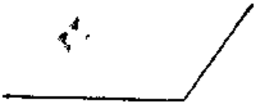
OBLIQUE Force [in *Mechanicks*] is that whoſe Line of Direction is not at Right Angles with the Body on whom it is impreſt The Ratio which ſuch an *oblique Force* to move a Body bears to a direct or Perpendicular Force, will be as the Line of the Angle of Incidence is to the Radius

OBLIQUITY is that which denominates a Thing oblique, as the Obliquity of the Sphere.

OBLONG [in *Geometry*] is the ſame with a Rectangled Parallelogram, whoſe Sides are unequal, or it is a Figure longer than it is broad; thus a Rectangle or Parallelogram is an oblong, and an Ellipſis in an Oblong

OBTUSE, literally ſignifies blunt, dull, in Oppoſition to acute, ſharp.

OBTUSE *Angle* [in *Geometry*] is an Angle of more than 90 Degrees, *i e* more than a Quadrant of a Circle, or it is an Angle greater than a Right Angle.

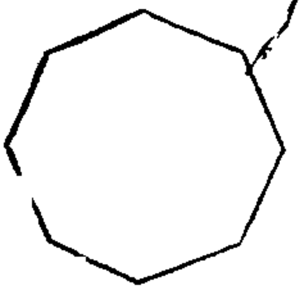


OBTUSE *angled Triangle* is one that hath an obtuſe Angle, as above

OCCULT [in *Geometry*] is us'd in ſpeaking of a Line that is ſcarce perceiveable, drawn with the Point of the Compaſſes or a black Lead Pencil

Occult or dry Lines are us'd on ſeveral Operations, as the raiſing of Plans, Deſigns of Building, Pieces of Perſpective *&c* they are to be effaced when the Work is finiſh'd

OCTAGON [in *Geometry*] is a Figure of eight Sides and Angles, or it is one of the five Regular Bodies, conſiſting of eight equal Faces, or eight equilateral Triangles It is call'd a *regular Octagon*, when all the Sides and Angles are equal, and is ſuch as may be inſcrib'd in a Circle

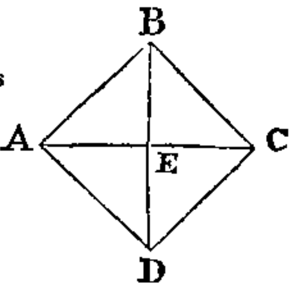


Every *Regular Octagon* is a mean Proportional between the circumſcribing and the inſcrib'd Square

OCTAHEDRON } [in *Geometry*]
OCTAEDRON } is one of the Regular Solids, conſiſting of eight equal and equilateral Triangles

The Square of the Side of the *Octahedron* is to the Square of the Diameter of the circumſcribing Sphere, as 1 to 2 or is in a Subduple Ratio of the Diameter of the circumſcribing Sphere

If the Diameter of the Sphere be 2 the Solidity of the *Octahedron* inſcrib'd to it, will be 1 33333



Let A B C D E be an *Octahedron*, whoſe Side is 12 Inches, the Content Solid and Superficial is requir'd

An *Octahedron* is compoſ'd of two Quadrangular Pyramids join'd together by their Baſes, as in the ſecond Figure, therefore

fore if the Area of the Baſe be multiply'd into a third Part of the Length of both Pyramids, the Product will be the Solid Content

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    5 6568
       144
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    226272
   226272
   56568
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  814 579-
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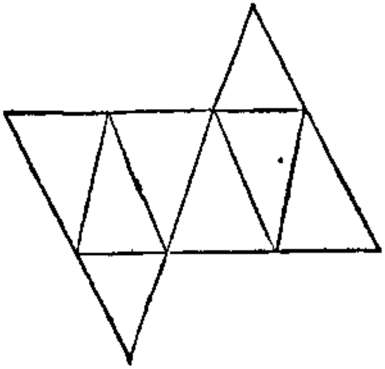
The Superficial Content will be juſt double to that of the *Tetrahedron*, *viz* 498.816, becauſe the Side of this is ſuppos'd to be equal to the Side of that, and becauſe the *Octahedron* is contain'd under 8 Triangles and the *Tetrahedron* but under 4.

By this Figure you may cut this Body in fine Paſte-board, cutting all the Lines half through and ſo turn it up and glue it



OCTOSTYLE [in *Architecture*] is the Face of an Edifice adorn'd with 8 Columns.

OFFICES [in *Architecture*] are all the Lodges and Apartments, which are employ'd for the neceſſary Services and Occaſions of a Palace or great Houſe, eſpecially thoſe which have Relation to Eating, as, Kitchins, Pantries, Bake-Houſes, Brew-Houſes, Granaries, Fruiteries, Confectionaries, Wood-Houſes, Equerries, &c

The Offices are commonly in the Baſſe Courts, and ſometimes they are ſunk under Ground, and well vaulted, &c

OGEE
O G
OGIVE } [in *Architecture*] is a Moulding conſiſting of Members, the one Concave and the other Convex, or of a round and a hollow, like an S, the ſame with *Cymatium*

Vitruvius makes each Member a Quadrant of a Circle. *Scammozzi* and ſome Others, make them ſomewhat flatter, and ſtrike them from two equilateral Triangles

OGIVE [in *Architecture*] Is us'd for an Arch or a Branch of a *Gothick* Vault, which inſtead [illegible] of being circular, paſſes diagonally from one Angle to another, and forms a Croſs between the other Arches, which makes the Sides of the Square, of which the Arches are Diagonals

The middle where the *Ogives* cut or croſs each other, is call'd the Key, which is ſometimes cut in form of a Roſe, or a *Cul de Lamp*

The Members or Mouldings of the *Ogives* are call'd Nerves, Branches, or Reins, and the Arches which ſeparate the *Ogives*, double Arches

OIL To make a drying Oil to make any Colour that is mixt with it, dry quickly,

Add two Ounces of Litharge of Lead (to be had at the Druggiſts) to a Quart of Linſeed Oil (tho' ſome uſe Red Lead) powdered very fine, and boil it for near an Hour in an earthen Pan, or till the Oil be grown fat, or almoſt of the Conſiſtence of Treacle, then ſet it on Fire with a lighted Paper, keep it ſtirring while burning, which need not be above a Minute or two, then put out the Flame, and let it ſtand till it be thoroughly cold, and that the Litharge has ſettled well to the Bottom; then pour off the clear Oil, and put it in a Bladder, cloſe ty'd up for Uſe

When you mix up your Colours for working, take three Parts of plain Linſeed Oil, and one Part of this drying Oil and mixing them well together, temper up your Colours with this Mixture.

This fat drying Oil ſhall not only make the Colours dry ſooner, but will alſo add a Beauty and Luſtre to the Colours

Some Colours indeed don't need to have their Drying haſten'd by a fat Oil, as Red-Lead Verdigreaſe and Umber, they being very drying of their own Nature, but yet fat Oil added to thoſe alſo, add a great Beauty and Luſtre to their Colour

Some Painters to make their Colour dry, take *Copperas*, and having beaten it to Powder, burn it in a Fire-Shovel; as People do when they burn Allum, that is, they ſet it on a Fire, till being melted with the Heat, it be continued thereon ſo long, till all the Moiſture be exhaled, and the Matter remain a dry white Calx, ſome of this Powder of burnt *Copperas* being added to the Colours in Grinding, will make the Colour dry very well

There is indeed one Inconvenience in the drying Oil above-mentioned, which is, that it makes the Oil of a deep reddiſh Colour, which is apt to alter the native Beauty of ſome Colours, as Whites, making them turn Yellow, and blues become Greeniſh

But a drying Oil may be prepar'd, which ſhall be of a clear white Colour, as follows

Put two Ounces of Litharge to a Quart of Linſeed Oil, put the Mixture into a Glaſs, and ſet it in the hot Sun for a Month in the Summer time, ſtirring the

the Litharge and the Oil well together twice a Week during the whole Time, and you will not fail in that time to have not only an Oil very white and clear (for the Sun takes away all Colour either from Linſeed or Walnut Oil) but alſo it will become in that Time very fat and thick, and attain a very drying Quality

By the ſame Methods may Nut Oil be made to dry, as well as that of Linſeed, it being preferr'd before that of Linſeed, for all white Painting that is not expos'd to the open Air, for 'tis obſerv'd, that in all cloſe Places, Linſeed Oil is apt to make white Lead turn yellow

You muſt take Notice that all ſimple Colours us'd in Houſe Painting, appear much more beautiful and luſtrous when they appear as if glaz'd over with a Varniſh, to which both the drying Oil mentioned before, contributes very much, and alſo the Oil of Turpentine, that Painters uſe to make their Colours dry ſoon

But Experience has taught that ſome good clear Turpentine, diſſolv'd in the 'foreſaid Oil of Turpentine, before it be mix'd with the Oil Colours, will make thoſe Colours ſhine much when dry, and preſerve their Beauty beyond moſt other Things, drying with an extreme Gloſſy Surface, more ſmooth than Oil alone, and will alſo better reſiſt the Injuries of the Air and Weather, provided too much of it be not put in.

OMPHALOPTICK [in *Opticks*] is a Glaſs that is convex uſually call'd a *Convex Lens*

OPPOSITION [in *Geometry*] is the Relation of two Things between which a Line may be drawn Perpendicular

OPTICKS is properly the Science of direct Viſion, tho' the Word is ſometimes us'd in a larger Senſe, for the Science of Viſion or Viſibles in general, and in this Senſe it includes *Catoptricks*, *Dioptricks*, and even *Perſpective*.

Opticks is a mathematical Science that treats of the *Sight* in general, and of every thing which is ſeen with direct Rays, and explains the ſeveral Properties and Effects of Viſion in general, and properly of that which is direct and ordinary; for when the Rays of Light are conſidered as *reflected*, the Science which teaches their Laws and Properties is call'd *Catoptricks*, and when the *Refraction* of Rays is conſider'd, and the Laws and Nature of it explain'd and demonſtrated, the Science is call'd *Dioptricks*, or

Opticks in its extenſive Signification may be conſider'd as mixt mathematical Science, explaining the Manner wherein Viſion is perform'd in the Eye; treat of the Sight in the general, gives the Reaſon of the ſeveral Modifications or Alterations which the Rays of Light undergo in the Eye, and why Objects appear ſometimes bigger and ſometimes ſmaller, ſometimes more diſtinct, ſometimes more confus'd, ſometimes nearer, and ſometimes farther [illegible].

In this extenſive Signification it is conſider'd by Sir *Iſaac Newton* in his admirable Work call'd *Opticks*, from *Opticks* likewiſe ariſes *Perſpective*, all the Rules of which have their Reaſon or Foundation in *Opticks*; and though *Tacquet* makes *Perſpective* a Part of *Opticks*, yet *John* Archbiſhop of *Canterbury*, calls *Opticks*, *Catoptricks* and *Dioptricks*, by the Name of *Perſpective*.

OPTICK *Pencil* or Pencil of Rays, is that Aſſemblage of Rays, by Means whereof any Point or Part of an Object is ſeen.

OPTICK *Pyramid* [in *Perſpective*] is a Pyramid, whoſe Baſe is the viſible Object, and its Vertex in the Eye, form'd by Rays drawn from the ſeveral Points of the Perimeter.

OPTICK *Rays* are particularly uſ'd for thoſe wherewith an *Optick Pyramid* or *Optick Triangle* is terminated, as

OPTICK *Axis*, is a Ray paſſing through the Centre or the middle of the *Optick Pyramid*.

OPTICK *Chamber*, or call'd CAMERA OBSCURA, is the Name of an Optick Machine, wherein (the Light only coming through a double Convex Glaſs) Objects expoſed to broad Day-Light, and oppoſite to the Glaſs, are repreſented inverted upon any white Matter placed within the Machine in the Focus of the Glaſs.

The Repreſentations of Objects in this Machine are wonderfully pleaſant, not only becauſe they appear in their juſt Proportions, and are endued with all the natural Colour of their Objects, but likewiſe ſhew their various Motions, which no Art can imitate, and a skilful Painter by the Aſſiſtance of one of theſe Machines, may obſerve many Things from the Contemplation of the Appearance of Objects therein, which will be an Help to the Perfection of the Art of *Painting*, and even a Bungler may accurately enough delineate Objects by Means of it.

Mr *Graveſend* at the End of his Perſpective has given the Deſcription and Uſe of two Machines of this Kind, which are the beſt that have yet been made, eſpecially the former.

OPTICK *Glaſſes*, are Glaſſes that are ground either Concave or Convex, ſo as either to collect or diſperſe the Rays of Light, by Means of which, Viſion is improv'd, and the Eye ſtrengthened, preſerv'd, &c.

ORATORY [in *Architecture*] is a Cloſet or little Apartment in a large Houſe near a Bed Chamber, furniſh'd with a little Altar, or an Image for private Devotion (among the *Romaniſts*).

The ancient Oratories were little Chappels adjoining to Monaſteries, where the Monks ſaid their Prayers before they had Churches.

ORDER [in *Architecture*] is a Syſtem of the ſeveral

Members, Ornaments and Proportions of Columns and Pilaſters, or it is a regular Arrangement of the projecting Parts of a Building, eſpecially thoſe of a Column, ſo as to form one beautiful whole. Or *Order* is a certain Rule for the Proportions of Columns, and for the Figures which ſome of the Parts ought to have, on the Account of the Proportions that are given them.

M. *Le Clerc* defines an *Order* to be a Column charg'd with an *Entablature*, and ſupported on a Pedeſtal.

The Origin of Orders may be ſaid to be almoſt as ancient as human Society; the Rigour of the Seaſons firſt put Men upon making little Cabins to retire into, at the firſt they were made half under Ground, and half above, and were covered with Stubble. But in Time growing more expert, they laid Trunks of Trees an End, and laid others a-croſs to bear up the Covering.

From hence they took the Hint of more regular Architecture; the Trunks of Trees upright, repreſenting Columns, and the Girds or Bands which ſerv'd to keep the Trunks from burſting, expreſs'd Baſes and Capitals, and the Summers which lay a-croſs, gave the Hint of Entablatures, and likewiſe did the Coverings ending in Points, give a Notion of Pediments. This Hypotheſis we have from *Vitruvius*, and it has been well illuſtrated by M. *Blondel*.

Others are of the Opinion that Columns took their Riſe from the Pyramids which were erected by the Antients over Tombs, and that the Urns wherein their Aſhes were incloſ'd, repreſented the Capitals, the *Abacus* of which was a Brick laid over to cover the Urn. But *Vitruvius*'s Account ſeems the moſt natural.

In time, the Height of Columns were regulated by the *Greeks* on the Foot of the Proportion of a human Body. The *Doric* repreſented a Man of a ſtrong, robuſt make, the *Ionic* that of a Woman, and the *Corinthian* that of a Girl; Their Baſes and Capitals were their Shoes, Head Dreſs, *&c.*

The three *Greek* Orders repreſent three different Manners of Building, *viz.* the *ſolid*, *mean*, and *delicate*, the two *Italian* ones, are imperfect Productions of theſe.

The little Regard the *Romans* had for theſe laſt, appears from this, that we meet not with one Inſtance in the *Antique* where they are intermixt.

Daviler obſerves, that the Abuſe the Moderns have introduc'd by the Mixture of the *Greek* and *Latin* Orders, ariſes from their Want of Reflection on the Uſe which the Ancients made thereof.

The Definitions *Vitruvius*, *Barbaro*, and *Scamozzi*, have given of Orders, are ſo obſcure, that it is not worth while to ſpend Time in repeating them; it is ſufficient to obſerve, that there are five *Orders* of Columns, three of which are *Greek*, *viz.* the *Doric*, *Ionic*, and *Corinthian*; and two *Italian*, *viz* the *Tuſcan* and *Compoſite*

To give a general Idea of the *Orders*, it will be neceſſary to obſerve, that the whole is compos'd of two Parts at leaſt, *viz* the Column and the Entablature, and of four Parts, at the moſt, where there is a *Pedeſtal* under the Columns, and one *Acroter* or little Pedeſtal on the Top of the Entablature.

That the *Column* has three Parts, *viz* the *Baſe*, the *Shaft* and the *Capital*; the *Entablature* has three likewiſe, *viz* the *Architrave*, the *Frize* and the *Cornice*, which Parts are all different in the ſeveral Orders, having each their particular Characters and Members, call'd by the general Names of *Mouldings* or *Ornaments*

Theſe Orders took their Names from the People among whom they were invented *Scammozzi* calls the *Tuſcan* the *Gigantick*, the *Doric*, the *Herculean*, the *Ionic*, the *Matronal*, the *Compoſite*, the *Heroick*, and the *Corinthian* the *Virginal*

I ſhall here preſent you with what M *Le Clerc* gives us, relating to the Orders

An Order of Columns is uſually underſtood of a Column bearing its Entablature, but the Order is ſcarcely compleat except the Column be rais'd on a Pedeſtal

The Pedeſtal, Column and Entablement, are three Compound Parts, each conſiſting of three Others, as has been ſaid before.

The Ancients have given us five ſeveral Orders of Columns, the *Tuſcan*, *Doric*, *Ionic*, *Roman* and *Corinthian*.

The *Tuſcan* ORDER is the firſt, moſt ſimple and ſolid, its Column is ſeven Diameters high, and its Capital, Baſe and Entablature, have but few Mouldings for Ornaments

If we give Credit to M *de Cambray* in his Parallel, this Order ought never to be us'd any where but in Ruſticks, or Country Houſes and Places

And indeed, in the Manner that *Vitruvius*, *Palladio*, and ſome others deſcribe it, it ſcarce deſerves to be us'd at all

Methinks however in *Vignola*'s Manner of Compoſition, it has certain Beauties in its Simplicity, which add a Value to it, and render it worthy to be us'd, not only in private Houſes, but alſo in publick Buildings, as in Porticoes of Markets, of publick Halls, in Magazines or Granaries of Cities, and even in Palaces and Seats of Princes and Noblemen, particularly in the lower Apartments, Offices, Stables, (not Equerries as is tranſlated there) &c

And in general, in all Places, where Strength and Simplicity are required, and where any of the richer and more delicate Orders would be unſuitable.

The *Doric* ORDER is the Second, and moſt agreeable to *Nature* It is the moſt ancient, and given us by the *Greeks*, It has no Ornament on its Baſe, or on its Capital. Its Height is eight Diameters. Its Frieze is diſtinguiſh'd by Triglyphs and Metopes

Its Compoſition is grand and noble, and the Triglyphs which make the Ornaments of its Frieze, bearing ſome Reſemblance to a Lyre, ſeems to intimate it to have been originally intended for ſome Temple conſecrated to *Apollo*.

As we are now furniſh'd with richer and more delicate Ornaments, the *Doric* is moſt properly us'd in the Gates of Cities, in Arſenals and Places of Arms, in Halls of Guards, and other Buildings, which have Relation to War, where Strength and a rough, but noble Simplicity, are particularly requir'd

In the moſt ancient Monuments of this *Order*, the Columns are without Baſes, the Reaſon of which is not eaſy to aſſign

M *de Cambray* in his *Parallel*, is of the ſame Opinion with *Vitruvius*, that the *Doric* Column, not the *Ionic*, (as the Tranſlator of *Le Clerc* has it) having been compos'd in Imitation of a naked Man, nervous and robuſt, as an Hercules, it ought to have no Baſe, imagining a Baſe to be that to a Column, which a Shoe is to a Man But for my own Part, I muſt confeſs, I can't conſider a Column without a Baſe, but in comparing it to a Man, I rather form the Idea of a Man without Feet, than without Shoes

For this Reaſon, I am rather of Opinion, either that the ancient Architects had not yet thought of adding Baſes to their Columns, or that they declin'd, on Purpoſe, to give them any, with deſign to keep the Pavement clear, and unembarraſs'd with the Angles and Projectures of Baſes, which are apt to occaſion People paſſing by to ſtumble.

This alſo appears the more probable, in Regard that the Architects of thoſe Times us'd to range their Columns exceedingly near one another, ſo that if they had been furniſh'd with Baſes, the Paſſages between, would have been extremely narrow and incommodious

And this appears to be the Reaſon, why *Vitruvius* orders the Plinth of the *Tuſcan* Column to be rounded off, that Order in the Manner he deſcribes it, being particularly adapted to the ſervile Offices of Buſineſs, and Commerce, where Conveniency is always to be conſulted before Beauty.

Be this as it will, every Man of a good Taſte will allow, that a Baſe adds a Grace to a Column, and that it is a very neceſſary Appendage, in Regard it makes it ſtand the more firmly on its Plan ſo that if no Columns are made now without Baſes, this ought not to be imputed to the Prejudices of our Architects, as ſome Admirers of Antiquity will have it; but to their Prudence

The *Ionic* ORDER is the third, and a kind of mean Proportional between the ſolid and delicate Manner Its Capital its adorn'd with Volutes, and its Cornice with Denticles.

Michael Angelo, contrary to all other Authors, gives the *Ionic* a ſingle Row of Leaves, at the Bottom of the Capital.

The firſt Idea of this Order was given by the *Ionians*, who according to *Vitruvius*, compos'd this Column on the Model of a young Lady, dreſſing in her Hair, of an eaſy and delicate Shape, as the *Doric* had been form'd on the Model of a ſtrong robuſt Man.

It is ſaid, the Temple of *Diana* at *Epheſus*, the moſt celebrated Edifice of all Antiquity, was of this Order.

It may now be us'd in Buildings of Piety, as in Churches, Courts of Juſtice, in Apartments of Ladies, and in other Places of Quietude and Peace.

The *Corinthian* ORDER invented by *Calimachus*, is the fourth, the richeſt and the moſt delicate. Its Capital is adorn'd with two Rows of Leaves, and eight Volutes, which ſuſtain the *Abacus*. Its Column is ten Diameters high, and its Cornice has Modillions.

This is indeed a Maſter Piece of Art, for which we are indebted to the City of *Corinth*. It ought always to be us'd in moſt ſtately and moſt magnificent Buildings.

The *Compoſite* or *Roman* ORDER, is the fifth and laſt (tho' *Scammozzi* makes it the fourth). It is call'd the *Compoſite*, becauſe its Capital is compos'd out of thoſe of the other Orders, having two Rows of Leaves of the *Corinthian*, and the Volutes of the *Ionic*. It is alſo call'd the *Roman*, becauſe invented among that People. Its Column is ten Diameters high, and its Corniche has Denticles or ſimple Modillions.

This Column has alſo a Quarter Round as the *Tuſcan* and *Doric*. Moſt of our Architects in Compliance with Uſage and Cuſtom, place this after the *Corinthian*, doubtleſs becauſe it was the laſt that was invented. *Scammozzi* is the only Author who varies from the Rule, but he does it with ſo much Judgment, that we ſcruple not to imitate him.

This Order may be us'd in every Place, and on every Occaſion, where 'tis requir'd that Strength, Richneſs and Beauty ſhould be found together.

Ruſtick ORDER is that adorn'd with Ruſtick Quoins, Boſcages, *&c.*

Attick ORDER is a little *Order* of low Pilaſters, with an architrav'd Corniche for its Entablature, as that of the Caſtle of *Verſailles*, over the *Ionic*, on the Side of the Garden.

M. *Blondel* calls the little Pilaſters of *Atticks* and *Mezzanines*, falſe *Orders*.

Perſian ORDER is that which has Figures of *Perſian* Slaves, inſtead of Columns to ſupport the Entablature.

Caryatick ORDER, is that whoſe Entablature is ſupported with Figures of Women inſtead of Columns.

Gothic ORDER, is an Order which deviates from the Ornaments and Proportions of the Antique, and whoſe Columns are either too maſſive, in Manner of Pillars, or too ſlender, like Poles, its Capitals out off all Meaſure, and carv'd with Leaves of wild *Acanthus*, Thiſtles, Cabbage, or the like.

French ORDER, is a new contriv'd *Order*, wherein the Capitals conſiſt of Attributes agreeing to that People, as Cock's Heads, Flower de Lys, *&c.*

The Proportions of this Order are *Corinthian*. Such is that of M. *Le Brun*, in the grand Gallery of *Verſailles*, and that of M. *Le Clerc*.

M. *Le Clerc* gives a ſecond *Tuſcan* Order, and a *Spaniſh* Order, beſides his *French* Order. The *Tuſcan* he ranks between the firſt *Tuſcan* and *Doric*. He makes the Height of it 23 Semi-Diameters, 22 Minutes, the Columns to have 15, the Pedeſtal 5, and the Entablature 3 and 22 Minutes, and he propoſes its Frieze to be adorn'd with Turtles, which are the Arms of *Tuſcany*.

He places the *Spaniſh* Order between the *Corinthian* and *Compoſite*. He makes the whole Order 30 Semi-Diameters, 28 Minutes, the Column of which has 19 and 25 Minutes, the Pedeſtal 16, and 18 Minutes, and the Entablature, 4 and 15 Minutes.

The Horns of the *Abacus* he ſuſtains with little Volutes, the middle in Lieu of a Roſe, has a Lion's Snout, that Animal being the Symbol of *Spain*, and expreſſing the Strength, Gravity and Prudence of that

These ſeveral Orders, ſays M. *Le Clerc*, ſpeaking of the five firſt, have been very judiciouſly compos'd at various Times, in order to ſuit the various kinds of Buildings, which either Neceſſity or Magnificence ſhould occaſion Men to erect, and theſe are ever made more or leſs ſimple, each in its Kind, and more or leſs ſlender, according to the Buildings they are us'd in, and the Riches of the Princes, People, or private Perſons who build them.

M. *Le Clerc* treats of the different Manners wherein the five Orders of Columns have been treated, with ſome uſeful Remarks on thoſe of *Palladio* and *Vignola*.

He ſays, if theſe Orders of Columns had any poſitive Beauties, eaſy and obvious to the Eye, Architects would have been oblig'd to agree among themſelves, as to their Rules and Properties, but as their Beauties are in Effect merely arbitrary, and not founded on any certain Demonſtrations, it happens, that thoſe who have treated of them, have all preſcrib'd different Rules, according as their Taſte and Genius were different.

It muſt be own'd however, that tho' the ſame Order may have different Beauties, and different Proportions, yet among thoſe Beauties and Proportions, 'tis certain there are ſome that pleaſe more, and are more univerſally approv'd than others.

Among the ſeveral Authors who have written on Architecture, *Palladio* and *Vignola* ſeem to be the moſt generally follow'd, but it is a Doubt, even among Perſons of Skill and Judgment, which of the two ought to be preferr'd to the other

The Orders of *Palladio* have Beauties different from the Orders of *Vignola* I mean their ſeveral Orders have each of them their different Beauties and yet the great Difference between their Compoſitions, does hardly allow us to view them without making a Choice from ſome Circumſtances

For Inſtance, *Vignola*'s Rule of making the Entablement in all the Orders juſt a fourth Part of the Height of the Column, pleaſes me leſs than that of *Palladio*, who diminiſhes this Height in the three laſt Orders I mean that *Vignola*'s Entablements appear heavy and lumpiſh and eſpecially in the *Ionic*, *Corinthian* and *Compoſite* Orders, and above all, when the Columns are without Pedeſtals,

On the other Hand, *Vignola*'s Pedeſtals, whoſe Height in all the Orders is one third of that of the Columns, are in my Opinion preferable to the Pedeſtals of *Palladio*, which having leſs Height, appear flat and low

Again, the *Zocco* of *Vignola*'s Pedeſtal ſeems too little, and that of *Palladio*, too big and ſtrong for the Pedeſtal

Further, I cannot commend *Vignola* for giving *Vitruvius*'s Baſe to the *Ionic* Column, and for excluding the *Attic* Baſe out of all his Orders, which, without Diſpute, is the moſt beautiful of all the Baſes of Columns

Palladio too, in my Opinion, had done better, if in Imitation of the Ancients he had given the *Attic* Baſe to the *Ionic* Column, inſtead of the *Doric*, in which laſt ſome more ſimple Baſe, as that for Inſtance of *Vignola*, would have been more ſuitable and conſiſtent with the Solidity of the Order

Add to theſe that a Man cannot view *Vignola*'s *Tuſcan* Order, without obſerving that of *Palladio* ill conducted almoſt in every Part, but eſpecially in the Shaft of the Column, which indeed appears monſtrous, on Account of its exceſſive Diminution towards the Top, even the ſmalleſt Share of Diſcernment is ſufficient to diſcover this

Methinks too, it had been more juſt in *Palladio*, if inſtead of Modillions in the *Ionic* Entablement, he had made Dentils, which, as *Vignola* has very well obſerv'd, are an eſſential Ornament of this Odrer · Modillions appearing too ſtrong and maſſive for a Column that profeſſes to imitate the Delicacy of a young Woman

Nor does it appear over judicious in *Vignola*, to uſe Dentils in four of the Orders, it being a Point of Prudence in an Architect, to introduce a Diverſity in the Ornaments, as well as the principal Members of his Orders

And again, I can't but think it an overſight in *Vignola*, to make his Dentils leſs in the *Doric* Order, than in the *Ionic*, *Corinthian* and *Roman*, when 'tis own'd, that the *Doric* is conſiderably leſs delicate than any of thoſe other Orders

Who can approve of *Palladio*'s making the *Corinthian* Column leſs delicate than the *Roman*, and the *Roman* Capital at the ſame Time leſs delicate than the *Corinthian*? Or was it juſt in *Vignola* to make the 2 Columns, *Corinthian* and *Compoſite*, in the ſame Proportion?

Ought not ſome Regard to be had to the Difference of their Capitals, and on that Account, ſhould not ſome more Delicacy be ſhewn in the *Corinthian* Column, than the *Roman*?

Further it may be juſtly ſaid, that if *Vignola* has made his Entablements too heavy in the three laſt Orders, *Palladio* has made his too light

I obſerve alſo, that *Vignola* has made his Modillions in the *Corinthian* Order, too large, inſomuch that they encroach upon each other in the inner Angles of the Entablement, on which Account, the Roſes inclos'd between them, appear too ſmall, with Regard to thoſe, which muſt be own'd to be a conſiderable Fault, that *Palladio* had the good Fortune to avoid, by making the Spaces between the Modillions perfect Squares

Nor can it be deny'd that in *Vignola* the Die of the *Corinthian* Pedeſtal is too high, and in *Palladio*, too low for the Baſe

Laſtly, a Man cannot view *Vignola*'s Portico's, without obſerving them to be better proportioned than thoſe of *Palladio*, which are too wide in the two firſt Orders, and too narrow in the two laſt.

Were I to examine the Profiles of theſe two Authors, many of them would be found intolerable, being compos'd of Mouldings that are ill match'd to each other, and in no wiſe ſuitable to the Places where they are found

Of the five Orders of Architecture, *by equal Parts.*

Every *Order* is comprehended under three principal Parts, *viz* the *Pedeſtal*, the *Column* and the *Entablature*, and each Part conſiſts of three Denominations, the *Pedeſtal* having its *Baſe*, *Die*, and *Cornice*, the *Column*, its *Baſe*, *Shaft*, and *Capital*, and the *Entablature*, its *Architrave*, *Freeze* and *Cornice*

I *Of the* Tuſcan *Order.*

Any Height being given, divide it into ten Parts and three Quarters, call'd Diameters (by Diameters is meant the Thickneſs of the Shaft at the bottom) the Pedeſtal having two, the Column with Baſe and Capital, ſeven, and the Entablature, one and three Quarters

II *Of the* Doric *Order.*

The whole Height being given, is divided into twelve

Diameters or Parts, and one third, the Pedeſtal having two and one third, the Column eight, and the Entablature two

III Of the Ionic Order

The whole Height is divided into thirteen Diameters and a half, the Pedeſtal having two and two thirds, the Column nine, and the Entablature one, and four fifths

IV Of the Corinthian Order

The whole Height is divided into fourteen Diameters and a half, the Pedeſtal having three, the Column nine and a half, and the Entablature two

V Of the Compoſite Order.

The whole Height is divided into fifteen Diameters, and one third, the Pedeſtal having three and one third the Column ten, and the Entablature two

In a *Colonade* or range of Pillars, the *Intercolumniation* or Space between two Columns in the *Tuſcan* Order, is four Diameters In the *Doric* Order, two and three Quarters In the *Ionic* Order, two and a Quarter In the *Corinthian* Order, two And in the *Compoſite* Order, one and a half See the Plate

ORGANICAL *Deſcription of Curves* is the Method of deſcribing them on a Plane, by the Regular Motion of a Point

ORLE / ORLET / ORLO } [in *Architecture*] a Fillet under the Ovolo or Quarter Round of a Capital When it is at the Top or Bottom of the Shaft, it is call'd *Cincture* *Palladio* uſes the Word for the Plinth of the Baſes of Columns

ORNAMENTS [in *Architecture*] are uſ'd to ſignify all the Sculpture or carv'd Work wherewith a Piece of Architecture is enrich'd

Vitruvius and *Vignola* alſo uſe the Word to ſignify the *Entablature*

Ornaments in Relievo are thoſe cut into the Contours of Mouldings, as Leaves, Shells, Scrolls, Flowers, &c

Ornaments in Creux, are ſuch as are cut within the Mouldings, as *Eggs*, *Flutes*, &c

ORPIMENT is the ſame that ſome call *Yellow Arſenick* It is a good Colour for ſome Uſes, but is very troubleſome to grind, being a mineral, ſtony Subſtance of a poiſonous Quality, therefore Care ought to be taken, that the Fumes of it don't offend the Brain, in the time of grinding it

ORTHOGRAPHY [in *Geometry*] is the Art of drawing or delineating the fore right Plan of any Object, and of expreſſing the Heights or Elevations of each Part

It is call'd *Orthography* from its determining Things by perpendicular Lines, falling on the Geometrical Plane

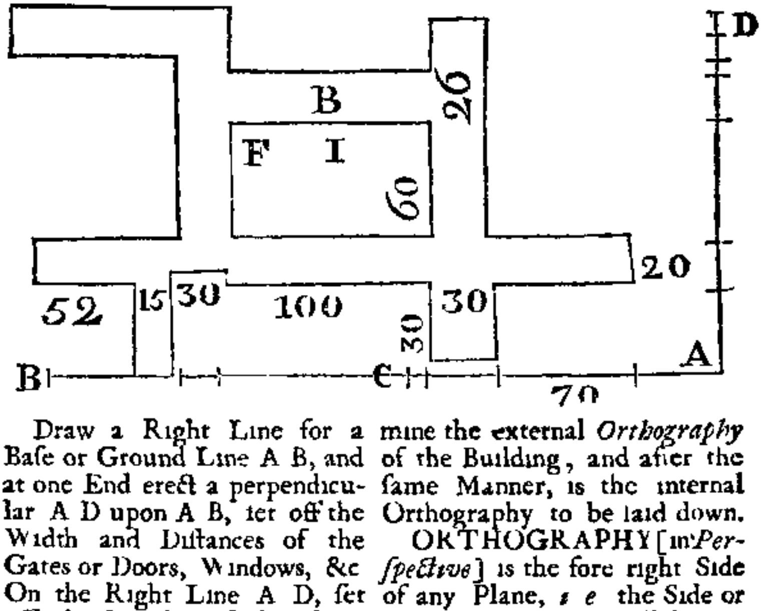
ORTHOGRAPHY [in *Architecture*] is the Elevation of a Building

The *Orthography* is either *external* or *internal*

The *external Orthography* is taken for the Delineation of a external Face or Front of a Building, or as it is by others defin'd, is the Model, Plat-form, and Delineation of the Front of a Houſe, that is contriv'd, and to be built according to the Rules of *Geometry*, according to which Pattern the whole Fabrick is erected and finiſh'd This Delineation or Plat-form, exhibits the principal Wall, with its Apertures, Roof, Ornaments, and every Thing viſible to an Eye, plac'd before the Building.

Internal Orthography, which is alſo call'd a *Section*, is a Delineation, or Draught of a Building, ſuch as it would appear, were the external Wall removed

To lay down the Orthography of a Building

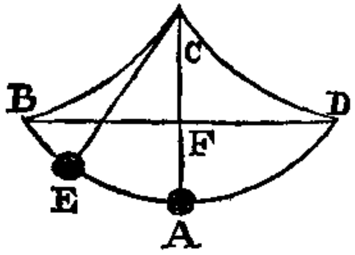


Draw a Right Line for a Baſe or Ground Line A B, and at one End erect a perpendicular A D upon A B, ſet off the Width and Diſtances of the Gates or Doors, Windows, &c On the Right Line A D, ſet off the Heights of the ſeveral Parts viſible in the Face of the Building, *v g* of the Doors, Windows, the Roof, Chimneys, *&c* and apply a Ruler to each Point of Diviſion

The common Interſections of the Right Lines, drawn from three Points, parallel to the Lines A B and A D determine the external *Orthography* of the Building, and after the ſame Manner, is the internal Orthography to be laid down.

ORTHOGRAPHY [in *Perſpective*] is the fore right Side of any Plane, *i e* the Side or Plane that lies parallel to a ſtrait Line, that may be imagin'd to paſs through the outward Convex Points of the Eyes, continued to a convenient Length *Lamy*, and others, uſe the Word *Scenography* in the ſame Senſe

OSCILLATION [in *Mechanicks*] is the Swing of reciprocal Aſcent or Deſcent of a Pendulum.



1 If a ſingle Pendulum be ſuſpended between two Semi-Cycloids B C, C D, which have the Diameter C E of the generating Circle equal to half the Length of the String, ſo that the String, as it oſcillates, folds about them, all the Oſcillations, however unequal, will be Iſochronal in a non reſiſting Medium

2 The Time of the intire or whole Oſcillation thro' any Arch of a Cycloid, is to the Time of the Perpendicular Deſcent through the Diameter of the generating Circle, as the Periphery of the Circle to the Diameter

3 If two Pendulums deſcribe Similar Arches of Circles, the times of the Oſcillations are in the Subduplicate of their Lengths

4 The Number of Iſochronal Oſcillations made in the ſame time by two Pendulums, are reciprocally as the times wherein each of the Oſcillations are made

The Times of the Oſcillations in different Cycloids, are in the ſub-duplicate Ratio of the Length of the Pendulums

5. The Length of a Pendulum that will perform its Oſcillations in a Second, is 3 Foot, 8 Inches and a half of *Paris* Meaſure

6 The ſhorter the Oſcillations in the Arch of a Circle are, the truer will the Pendulum meaſure Time, or the more Iſochronal will the Oſcillations be

Centre of OSCILLATION in a ſuſpended Body, is a certain Point therein, each Vibration of which is perform'd in the ſame Manner, as if that Point alone were ſuſpended at that Diſtance from the Point of Suſpenſion Or,

It is a Point wherein, if the whole Length of a compound Pendulum be collected, the ſeveral Oſcillations will be perform'd in the ſame Time as before

Therefore its Diſtance from the Point of Suſpenſion is equal to the Length of a ſingle Pendulum, whoſe *Oſcillations* are Iſochronal with thoſe of the Compound one

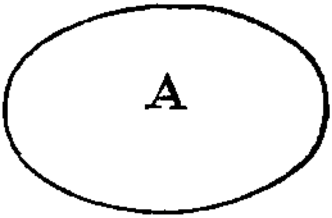
OVA [in *Architecture*] are Ornaments in Form of Eggs, carv'd on the Contour of the Ovolo or Quarter Round, and ſeparated from each other by Anchors, or Arrow Heads, theſe Ornaments are ordinarily call'd *Eggs* and *Anchors*, by the *Engliſh*

The Ancients ſometimes us'd Hearts inſtead of Eggs, upon which Foundation it was, that they us'd Arrows to ſymbolize with Love

OVAL or *Ellipſis* [in *Geometry*] is a Figure as A bounded by a regular curve Line,

return

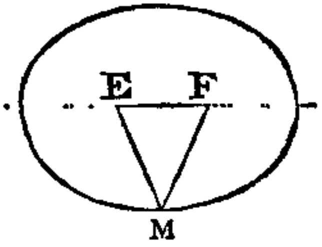
returning into it ſelf, but of its two Diameters cutting each other at Right Angles in the Centre, one is longer than the other, in which it differs from the Circle. Every *Ellipſis* is an *oval* Figure, but every *oval* Figure, is not an *Ellipſis*. Or,



An Oval may be defin'd a Figure incloſ'd with a ſingle curv'd Line, imperfectly round, its Length being greater than its Breadth, like an Egg, whence it takes its Name.

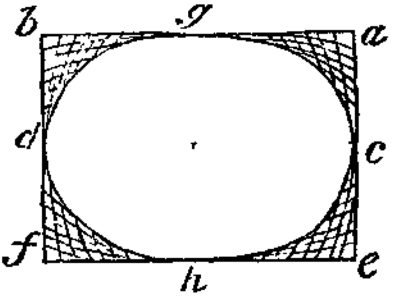
The proper Oval or Egg Shape, is an irregular Figure, being narrower at one End than the other, in which it differs from the Ellipſis, which is the mathematical Oval, and equal in Breadth at each End.

Theſe two are confounded together by the common People, and even Geometricians call the Oval a falſe Ellipſis.



The Method commonly us'd by Workmen in deſcribing an Oval, is by a Cord or String, as F M E, whoſe Length is equal to the greater Diameter of the Oval, and which is faſtened by its Extremes to two Points or Nails, E, F, planted in its longeſt Diameter, by which Means the Oval is made as much longer, as the two Points or Nails are farther apart.

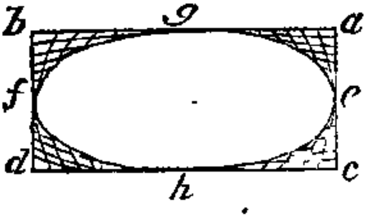
To draw an Oval by Interſection of Right Lines.



Firſt, Deſcribe the out Lines *a b*, *b e*, *f e*, and *e a*, at Right Angles to each other, afterwards draw the Conjugate Diameter *c d*, alſo the tranſverſe Diameter *h g*, and divide *a g*, and *a c* into any Number of equal Parts; alſo *c b* and *b d*, *d e*, and *f h*; and *h e* and *e c*, and draw

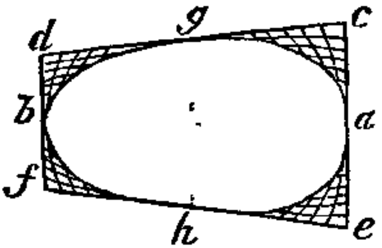
Right Lines from Diviſion to Diviſion, as before, which will deſcribe the Oval *c*, *g*, *d*, *h*, which was to be done.

To deſcribe an Oval, whoſe Tranſverſe Diameter is leſs than in the preceeding next immediately preceeding



Firſt, Draw the Out-Lines *a b*, *b d*, *d c*, and *c a*, at Right Angles to each other, and afterwards draw the conjugate Diameter *e f*, alſo the tranſverſe Diameter *g h*, then divide *a g* and *a e* into any Number of equal Parts, alſo *g b* and *b f*, *f d*, and *d h* *h c* and *c e*, from which, draw Right Lines as before, which will deſcribe the Oval *e g f h*

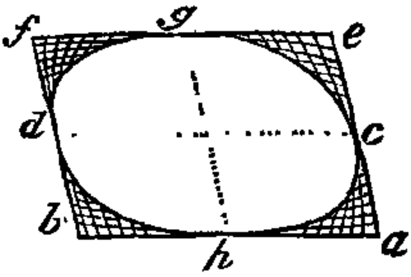
To draw an Egg or Oval, one End larger than the other



Firſt, Draw the conjugate Diameter *a b*, afterwards draw Lines *e c* and *f d* at Right Angles with *a b*, ſo that *a c* is equal at *a e* and *b f* is equal to *b d*, then draw the Lines *c d* and *e f*, which divide in the middle at *g* and *h*, and draw the Line *g h* for the tranſverſe Diameter, then divide *e h*, and *e a*, and alſo *a c*, and *c g* into any Number of equal Parts, and divide *h f*, *f b*, *b d*, and *d g* into any Number of equal Parts, and draw Right Lines to each Correſpondent Diviſion, and they will deſcribe the Figure *a g b h*, which is what was to be done

To draw an oblique Oval

Firſt, Deſcribe the Out-Lines *a b*, *a e*, *e f* and *f b*, and draw the conjugate Diameter *c d*, alſo the tranſverſe Diameter *h g*, and obſerve that *c f* is equal to *a b*, and *b f*, is



is equal to *a e* then divide each Line, that is, between Letter and Letter, into one equal Number of Parts, and draw Right Lines as before, which will deſcribe the Oval *c g d h*, which was requir'd

OVOLO [in *Architecture*] is a round Moulding, whoſe Profile or Sweep in the *Ionic* and *Compoſite* Capitals, is uſually a Quadrant of a Circle, whence it is alſo popularly call'd the *Quarter Round*

It was uſually enrich'd with Sculpture by the Ancients, in the Form of Cheſnut-Shells, whence *Vitruvius* and others call'd it *Echinus*, *i e Cheſnut-Shells*

Among us, it is uſually cut in the Likeneſs of Eggs and Anchors, or Arrow-heads, plac'd alternately

OVICULUM [in the ancient *Architecture*] a little Ovum or Egg

OVER-SPAN See *Clamp*

OXYGONE, [in *Geometry*] is the ſame as an acute angled Triangle

OXYGONAL } [in *Geo-*
OXYGONOUS } *metry*]
ſignifies acute angled, ſomething with an Angle leſs than 90 Degrees

P.

PADDUCK, or *Paddock Courſe*, a Piece of Ground conveniently taken out of a Park, uſually a Mile in Length and a Quarter of a Mile in Breadth, encompaſs'd with Pales or a Wall, for exhibiting Races with Grey-Hounds, for Wagers, &c

PAINTING [*in Oil*] the Art of Painting in Oil, was unknown to the Ancients, and was firſt diſcovered and put in practiſe in the Beginning of the XIV Century, by a *Flemiſh* Painter, nam'd *John van Eyck*, or *John de Bruges* Painting before his Time, was all perform'd in *Freſco* or Water Colours

This Invention was of very great Uſe to the Art of Painting, ſince by Means hereof, the Colours of a Painting, are preſerv'd much longer and better, and receive a Luſtre and Sweetneſs, which the Ancients could never attain to, what Varniſh ſoever they made Uſe of, to cover their Pieces

The whole Secret conſiſts only in grinding the Colours with Nut-Oil or Linſeed Oil but the Manner of working is very different from that in *Freſco*, or in Water, by Reaſon that the Oil does not dry near ſo faſt, ſo that the Painter has an Opportunity of touching and retouching all the Parts of his Figures, as often as he pleaſes, which in the other kinds of Painting is a Thing impracticable.

And beſides, the Figures in this Way of Painting, have more Force and Boldneſs, in as much, as the Black becomes blacker when ground with Oil, than with Water. Beſides, that all the Colours mixing better together, render the Colouring ſweeter, ſofter, more delicate, and give an Union and Softneſs to the whole Work, which is inimitable in any of the other Manners.

Painting in Oil, is perform'd on Walls, Wood, Stone, *&c.* To paint on a Wall, when it is well dry, they give it two or three Waſhes of boiling Oil, till the Plaiſter remain quite greaſy, and will imbibe no more. Upon this they lay drying Colours, *viz.* white Chalk, red Oker, or other Chalks, beaten pretty ſtiff. When this Couch or Lay is well dry, they ſketch out and deſign the Subject to be painted, and at laſt paint it over, mixing a little Varniſh with their Colour, to ſave the varniſhing afterwards.

Others to fortify the Wall better againſt Moiſture cover it with a Plaiſter of Lime, Marble Duſt, or a Cement made of beaten Tiles ſoak'd in Linſeed Oil, and at laſt they prepare a Compoſition of *Greek* Pitch, Maſtick, and thick Varniſh boil'd together, which is apply'd hot over the former Plaiſter. When this is dry, they lay their Colours on as before.

Others make their Plaiſter with Lime, Mortar, Tile Cement, and Sand, and when this is dry, they lay on another of Lime, Cement or Machefer, or Iron Scum, which being well beaten and incorporated with Whites of Eggs and Linſeed Oil, makes an excellent Couch or Plaiſter, on which when it is dry, the Colours are laid as before.

In painting on Wood, they uſually give their Ground a Couch or Lay of White, temper'd with Size, or they apply the Oil above-mention'd. the Reſt is after the ſame Manner as in painting on Walls.

To paint on Linnen or Canvas. The Canvas being ſtretch'd on a Frame, they give it a Couch or Lay of Size. When it is dry they go over it with a Pumice-Stone, to ſmooth off the Roughneſs. The Size lays all the little Threads and Hairs cloſe on the Cloth, and the little Holes are ſtopp'd up, that no Colour can come through.

When the Cloth is dry, they lay on Oker, which is a natural Earth, and bears a Body, ſometimes mixing with it a little white Lead to make it dry the ſooner, and when it is dry, they rub it with a Pumice Stone to make it ſmooth.

After this, ſometimes is added a ſecond Lay, compos'd of White Lead and a little Charcoal black, to render the Ground of an Aſh Colour, taking Care in each Manner to lay on as little Colour as poſſible, that the Cloth may not break, and that the Colours when they come to be painted over, may preſerve the better

Therefore as little Oil as poſſible is to be us'd, if you would have the Colours keep freſh, and therefore ſome mix them up with Oil of Aſpic, which evaporates immediately, and ſerves to make them manageable with the Pencil

To paint on Stones, it is neceſſary to apply Size, as on Cloth, it will be ſufficient to add a ſlight Couch of Colours, before the Deſign is drawn

PAINTING of *Timber Work* The Manner of colouring all Manner of Timber-Work, as Wainſcot, Doors, Windows, Poſts, Rails, Pales, Gates, Border Boards for Gardens, *&c* which require either Beauty or Preſervation from the Violence of Rain, or Injury of Weather, is as follows

Suppoſe there be a Set of Pilliſades, or a Pair of Gates, or ſome Poſts and Rails to be painted in a Stone Colour

Firſt, Look over the Work, and take Notice whether the Joints be open in the Gates, or whether there be any large Clefts in the Poſts, for if theſe are not ſecur'd, the Wet will inſinuate it ſelf into thoſe Defects, and make the quicker Diſpatch in rotting the whole Work

Therefore the firſt Thing to be done, is to ſtop up thoſe Clefts, *&c.* ſmooth and even, with a Subſtace which Painters call *Putty*, which is made of Whiting and Linſeed Oil, well beaten together on a grinding Stone, or with a wooden Mallet, to the Conſiſtence of a very thick Dough, and with this, let all the Crannies, Clefts, and other Defects be well fill'd up, ſo that it may be equal to the Surface or out Side of the Things to be painted

Then Prime the Work with *Spaniſh* Brown, well ground, and mixt very thin with Linſeed Oil, with this do over the Work, giving it as much Oil as it will drink up; this in about two Days will be indifferent dry, then if you would do the Work ſubſtantially, do it again with the ſame Priming Colour, when it is thorough dry, take White Lead, well ground and tempered with Linſeed Oil, but not too thin; for the ſtiffer you work it, if it be not too ſtiff, the better Body will be laid on, and the longer it will laſt, rub this Colour on well with a large Briſtle Bruſh, that the whole Surface of the Work be ſo intirely covered, that no crack nor corner may remain bare; which may be eaſily done by jobbing in the Point of a Briſtle Bruſh

Let this firſt Colouring dry, and then go over it a ſecond time, and if you pleaſe, a third alſo, the Charge will be but little more, but the Advantage will be great in the Duration

This Courſe is ſufficient for

Every Kind of Timber Work, which requires only a plain Colour, whether you cover the Work with a Stone Colour, or elſe with a Timber Colour with Umber and White, or a Lead Colour with Indigo and White.

Some lay over their Work only a Coat of *Spaniſh* Brown, by tempering it up more ſtiff than was done for the two firſt Primings, which, in ſome Reſpects, is the cheapeſt Way of all, and preſerves the Timber perhaps as well as Any

Note, If when you have made Uſe of your Colours, there be Occaſion for a ſmall Ceſſation, till the Work be finiſh'd, in this Caſe, you muſt cover the Colour that remains in the Pot with Water, which will prevent its drying and ſkinning over

And the Pencils alſo or Bruſhes ſhould be waſh'd out in clear Linſeed Oil, and then in warm Soap Suds, for if either Oil or Colours be once dry'd in the Bruſh, or Pencil, they are ſpoil'd for ever

It has been obſerv'd, that Timber laid over with White when it has ſtood ſome time in the Weather, the Colour will crack and ſhrink up together, juſt as Pitch does, if laid on any Thing that ſtands in the Sun, the Cauſe of this is that the Colour was laid on with too ſtiff a Body, for being wrought too thick once, it will dry with a Skin on the Outſide, which will keep the Inſide moiſt, and prevent its binding firm, from whence thoſe Cracks proceed

Of Out-Door painting in General] Doors, Shop-Windows, Window-Frames, Pediments, Architraves, Friezes and Corniches, and all other Timber Works that are expos'd to the Weather, ought at firſt ſetting up, to be prim'd with *Spaniſh Brown*, *Spaniſh White*, and *Red Lead* (about a fifth) to cauſe the other two Colours to dry

Theſe being well ground with Linſeed Oil, will make a very good Primer Then afterwards with the ſame Colour, (but whiter) for a ſecond Primer, and laſtly with a fair White, made of White Lead, and about a fifth Part in Quantity, (not in Weight) of *Spaniſh White*

Now he that is able to bring the Work thus far on, has proceeded to the higheſt Pitch of that vulgar Painting, that aims at Preſervation beyond Beauty, tho' ſomething of Beauty is neceſſarily included in this alſo; but this is not all, for he that is arriv'd thus far, is in a fair Way to other Perfections in the Art of Painting, but for the Panelling of Wainſcot with its proper Shadows, and for imitating Olive and Walnut Wood, Marbles, and ſuch like, theſe muſt be attain'd to by ocular Inſpection, it being impoſſible to deliver the Manner of the Operation by Precept, without Example, and I am bold to affirm, that a Man ſhall gain more Knowledge by one Day's Experience, than by an Hundred ſpent to acquire it ſome other Way

I adviſe therefore all thoſe that deſire an Inſight into the Buſineſs, to be a little curious, if Opportunity offers, in obſerving the Manner of a Painter's Working, not only in grinding his Colours, but alſo in laying them on, and working in them, in all theſe obſerving the Motion of his Hand, in the manage of any Kind of Tool, and by this Means, with a little Imitation, join'd to the Directions here given, I doubt not but in a ſhort time, you may arrive to great Proficiency in the Buſineſs of vulgar Painting

Take Notice, that if you ſhall at any Time have Occaſion to uſe either Bruſhes that are very ſmall, or Pencils, as in many Caſes there will be Occaſion, you ought then to diſpoſe of the Colours you uſe upon a Pallet (*which is a wooden Inſtrument, eaſy to be had at any Colour-Shop*) and there work and temper them about with your Pencil, that the Pencil may carry away the more Colour, for you are to *Note*, that if a Pencil be only dipt in a Pot of Colour it brings out no more with it than what hangs on the Outſide, and that will work but a little way, whereas if you rub the Pencil about in the Colour, on the Pallet, a good Quantity of Colour will be taken up in the Body of the Pencil, and beſides all this, you may work your Pencils better to a Point on a Pallet, than you can do in a Pot, the Point of a Pencil being of greateſt Uſe in divers Caſes, eſpecially in drawing of Lines, and all kind of Flouriſhing

How to ſcour, refreſh and preſerve all Manner of Oil Paintings

The Oil Paintings that I here intend, are only ſuch as are kept from the Injuries of Weather, for ſuch Paintings as endure the Fury of Rain and Storms (ſuch as Sun-Dials, Poſts, Pales, *&c*) are not any ways to be renewed or refreſhed, but by being new coloured with the ſame Colour, in which it was at firſt wrought, becauſe that the Body and Strength of the Colour, is worn out by continual Aſſaults of waſting Time, and cannot be made freſh, unleſs new done over once in four or five Years, or more according as the Weather is found to wear it off, and make it look dull

But as for ſuch Painting that is ſhelter'd from Weather, as all In-Door Paintings are, they ſtill keep their Body and Colour, although their Beauty may be much impaired by Duſt, Smoak, Fly-ſhits and the like, which will in time ſoil and tarniſh them, to remedy which, take theſe few Rules

If your Painting be Wainſcotting or any other Joinery or Carpentry Work that is painted in Oil, take Wood-Aſhes well ſifted which mix with Water ſomewhat thick, then take a large ſtrong Briſtle Bruſh, and dip it in the moiſtened Aſhes, and therewith rub and ſcour your Painting all over very gently in all Places alike, and you will find that all the Soil is taken off, then waſh it clean with fair Water, and let it dry, and you will find your Painting to be near as freſh as when laid on.

But if your Painting be more curious, whether Figures of Men, Beaſts, Landſkip, Frutage, Florage, or the like, then let your Picture be gently ſcoured, and then cleanly waſhed off with fair Water, after it is well dry, let it be run over with Varniſh, made with White of Eggs, and you will find the Beauty and Luſtre of your Picture much recovered.

The Whites of Eggs before mentioned, are only to be beaten to an Oil, and then curiouſly rubbed on either with a clean Linnen-Cloth, or a Pencil.

But *Note*, That this ſcouring of Pictures ought not to be practiſed but very ſeldom (*as when your Picture is very much ſoiled*) becauſe often and too frequent doing this, muſt needs wear off a little of the Colours, therefore ſtrive what you can to preſerve their firſt Beauty, by keeping them free from Smoak, and by often ſtriking off the Duſt with a Fox-Tail, as likewiſe preſerving them from Flies, by burning Brimſtone ſometimes to kill them, or by dreſſing up your Rooms with green Boughs, to which the Flies will gather themſelves, and ſo not hurt your Pictures.

Sir *Hugh Platt* in the firſt Part of his *Garden of Eden*, and 17 *Page*, tells us of an *Italian* Fancy for that Purpoſe, by hanging in the Roof and Sides of the Room ſmall Pompions or Cucumbers ſtuck full of Barley, which will ſprout into green Spiers, on which the Flies will lodge. *Query*, Whether a Veſſel of Tin made round about full of Holes filled with Earth, and every Hole planted with a Corn of Barley, and watered as Need requires, would not be more beautiful and uſeful to this Purpoſe?

Another Note worth Obſervation is, that all Pictures (*eſpecially thoſe that are wrought with Mixtures of White Lead*) are apt to tarniſh and grow ruſty, as is ſeen in all ancient Pieces, to prevent which, in the Months of *May* and *June*, let your Pictures be expoſed ſometimes to the hot Sun, for this will draw off much of the tarniſh, and make the Colours more freſh and beautiful and thus doing from Year to Year, will preſerve them wonderfully.

Out Door Work thus coloured, may be afforded to be done for 3*d* 3½*d* or 4*d* the Yard Square, for each time laid over.

Of Meaſuring.] Painters meaſure their Work by the Yard ſuperficial, and in taking the Dimenſions of their Work, they run a String all over where the Bruſh has been, for they ſay (and it is but Reaſon) that they ought to be paid for all where the Bruſh goes.

But ſometimes in Rails or Banniſters, they will meaſure it, as if it were flat Meaſure, and indeed upon trying the Experiment, there has been ſo little Difference found, that it would not countervail the Trouble of girting and caſting up

So that Painters Work is meaſured the ſame as Joiners, only Painters never reckon Work and Half, but work once, twice, three times, &c done over, or at ſo much *per* Yard, according to the Work

They always reckon double Work for painting Window Shutters, if both Sides are painted alike, otherwiſe according to the Value of the Painting

They reckon Saſh-Frames by themſelves (at ſo much *per* Piece, and likewiſe Mantle-Pieces) when there is no Painting about them, but if they ſtand in the Wainſcot, they meaſure them as plain Work, not deducting any Thing for the Vacancy

Wainſcot Colour] If on new Stuff, is worth about 8 *d per* Yard, on old Colour, about 7 *d*

Walnut-Tree Colour] Some ſay it is worth 10 *d* but others, 16 or 18 *d per* Yard

Ordinary branch'd Painting] It is ſaid to be worth 12 *d* 14 *d* or 16 *d per* Yard

Ordinary Marble Colour] If on new Stuff, is worth 1 *s per* Yard, on old Stuff, 9 *d*

White Colour] is worth 10 *d* or 1 *s per* Yard

Plain Japan, either black or white] is worth 3 *s* 6 *d* or 4 *s per* Yard

Gates and outward Doors] are worth 3 *d* 3½ *d* or 4 *d per* Yard.

Shop-Windows] are of the ſame Price as Gates and outward Doors

Window Frames] are worth from 3 *d* to 8 *d* each Light, according to their Size

Saſh-Lights] are worth about 1 *s per* Light

Saſh-Frames] are worth about 1 *s per* Frame

Iron Caſements] are worth Three Halfpence, 2 *d* or 3 *d*. *per* Caſement, according as they are in Bigneſs

Iron Bars of Windows] are worth 1 *d per* Bar, or more, if very large

Chimney-Pieces] are worth about 2 *s per* Chimney-Piece

Pales are worth about 10 *d*. or 1 *s per* Yard

Colours] The Colours us'd in Painting are, *White* and *Red Lead*, *Spaniſh*, *White Brown*, *Verdigreaſe*, *Smalt*, &c

Painters Work

The taking of the Dimenſions, is the ſame with that of Joiners, by girting over the Mouldings &c in taking the Height, and it is but reaſonable that they ſhould be paid for what both their Time and Colour are expended in The caſting up after the Dimenſions have been taken and reduc'd into Yards, is altogether the ſame with that of Joiners Work; but the Painter never reckons Work and Half, but reckons his Work once, twice or thrice colour'd over

But this is to be remembred, that Window-Lights, Window-Bars, Caſements, and ſuch like

Things, are done at ſo much *per* Piece

Example If a Room be painted, whoſe Height (being girt over the Mouldings) is 16 Feet 6 Inches, and the Compaſs of the Room be 97 Feet 9 Inches, how many Yards are in that Room ?

Multiply 97 Feet 9 Inches, by 16 Feet 6 Inches, and the Product will be 1612 Feet, 10 Inches, 6 Parts, which being divided by 9, the Quotient will be 179 Yards and 1 Foot

F	I	
97	9	
16	6	
584		
98		
48	10	6
9)1612	10	6

97 75
16 5
48875
58650
9775
1612 875

Facit 179 Yards, 1 Foot

By Scale and Compaſſes

Extend the Compaſſes from 9 to 16 5, and that Extent will reach from 97 75 to 179 2 Yards

PALE [in *Carpentry*] a little pointed Stake of Wood, us'd in making Incloſures, Separations, *&c*

PALES } are Rows or Files
PILES } of Stakes driven into the Ground, to make wooden Bridges over Rivers, they ſerve to ſupport the Beams which are laid acroſs them from one Row to another, and are ſtrongly bound together with croſs Pieces

PALEING with cleft Pales, Rails and Poſts For paleing with 3 Rails, Cleft Piles, Rails and Poſts, cleaving, making, and ſetting up, the uſual Price is ſaid to be 3 s 6 d or 4 s *per* Rod, felling the Timber and all; but then they muſt have their Materials all laid down to their Hand, ſo that they have no carrying

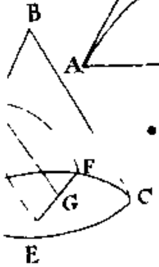
Some ſay they have 2 s 6 d *per* Rod for only making and ſetting up of Clefts Poſts, Rails, and Pales

Sawn Pales, Rails and Poſts, ſome ſay are ſet up at 1 s 6 d. *per* Rod

The Price of Cleaving Pales is about 20 d or 2 s *per* Hundred

A hundred of Pales varies according to their Length, for of five Foot Piles, five Score makes a hundred, of four Foot Pales, ſix Score, and of three Foot, ſeven Score go to the Hundred

It is very uncertain what Number a Tun of Timber will make, by Reaſon of the Difference of the Timbers cleaving, ſome cleaving much better (and with leſs waſte) than other



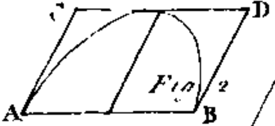


Fig 2

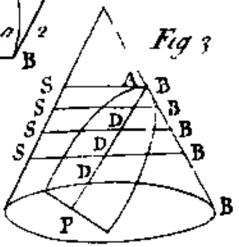


Fig 3

Fig 4

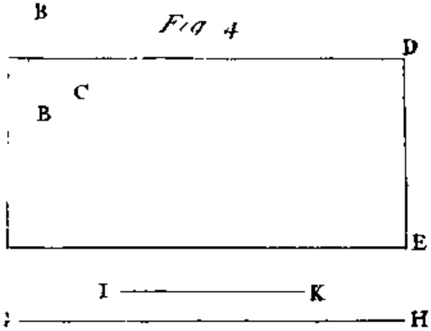
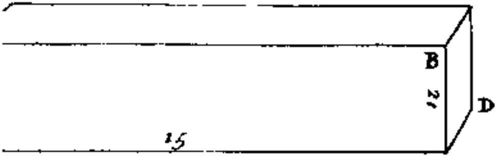


Fig 5



But a Tun of good cleaving Timber, may make about 300 of 4 Foot Pales, or 400 of 3 Foot Pales, becauſe the Timber generally cleaves better and leſs to waſte in ſhort Lengths, than in longer

But the Number of *ſawn* *Pales* that may be made out of a Tun of Timber is more certain than that of *Cleft-Pales*, for it has been found, that a Tun of Timber will make about 400 Foot of Inch Boards, (the Timber being of fit Length) being cut out

into	5 4 3	Foot Pales, will make	80 100 130	Pales each a Foot broad,

which in Paleing will reach about three times as far as the like Number of Cleft Pales will do

PALLISADE } is a Sort of
PALLISADO } ſlight open Pale or Fence, ſet to beautify the Place, Walk, *&c*

There is ſuch Variety in the Workmanſhip of Palliſado Pales, that there can be no certain Price by the Rod

Palliſado Gates are as various in their Forms and Faſhions as Palliſado Pales, and conſequently their Prices are alſo as various, *viz* from 6 or 7 to 10 or 12 *s* *per* Yard, running Meaſure at about 7 Foot high

Iron Palliſado Work in Gates or otherways, is from 4*d* *per* Pound, to 8*d* according to the Work

PALLIFICATION [in *Architecture*] is the pileing of the Ground Work, or ſtrengthening it with Piles or Timber driven into the Ground, which is practis'd when they build upon a moiſt or marſhy Soil

PALLIER } [in *Building*]
PAILLIER } is ſometimes us'd for a Landing Place in a Stair Caſe; or a Step, which being broader than the Reſt, ſerves to reſt upon

PANNEL [in *Joinery*, &c] is a Tympanum or ſquare Piece of thin Wood, ſometimes carv'd, fram'd or grov'd in a larger Piece between two Montants or upright Pieces, and two Traverſes or croſs Pieces

PANNELS or Panes of Glaſs are Compartiments or Pieces of Glaſs

PANNEL [in *Maſonry*] is one of the Faces of a hewn Stone

PANNIER [in *Architecture*] See *Corbel*

PANTHEON [in *Architecture*] is a Temple or Church of a Circular Form, dedicated to all the Gods, or all the Saints

PANTRY, a Room to ſet Victuals in, a Store Room

PAN Tiles, See *Tiles*

PARABOLA is a Curve, as E D F made by cutting a Cone by a Plane D G parallel to one of its Sides, as in the Figure, See *Plate*, Fig 1,

PARABOLICK *Pyramidoid*, is a ſolid Figure, generated by ſuppoſing all the Squares of the Ordinates Applicates in the Parabola, ſo plac'd as that the *Axis* ſhall paſs through all their Centres at Right Angles; in which Caſe, the Aggregate of the Planes, will be arithmetically proportional, whoſe Solidity is gain'd by multiplying the Baſe by half the Altitude

PARABOLICK *Space*, is the Area contain'd between the Curve of the Parabola, and a whole Ordinate A B

This is $\frac{2}{3}$ of the circumſcribing Parallelogram A C D B in the common Parabola, See the *Plate*, Figure 2

PARABOLICK CUNEUS, is a Solid mention'd by Dr *Wallis*, and is form'd thus, multiply all the D Bs into the D Ss, or which is all one upon the Baſe A F B erect a Priſm, whoſe Altitude ſhall be A S, and this ſhall be the Parabolick Cuneus, which is equal in Solidity to the *Parabolical Pyramidoid*, See the *Plate*, Figure 3

PARABOLICK SPINDLE is a Solid made by the Relation of a Semi Parabola about one of its Ordinates, and is equal to $\frac{8}{15}$ of its circumſcribing Cylinder

PARABOLOIDES }
PARABOLIFORM *Curves* }
are Parabolas of the higher Kind

PARALLEL [in *Geometry*] is a Term apply'd to Lines, Figures and Bodies, which being prolonged, are ſtill at equal Diſtance from one another

PARALLEL *Planes* are thoſe Planes which have all the Perpendiculars drawn betwixt them, equal to each other, that is, when they are equally every where diſtant

PARALLEL RULER is an Inſtrument of Wood, Braſs, *&c* conſiſting of two Parallel Rules, which open and ſhut parallel to one another, and is of great Uſe in all Parts of Mathematicks, where many parallel Lines are to be drawn

PARALLEL *Rays* [in *Opticks*] are thoſe that keep an equal Diſtance from the viſible Object to the Eye, which is ſuppos'd to be infinitely remote from the Object

PARALLELISM is the Quality of a *Parallel*, or that which denominates it ſuch, or it is that whereby two Things, *e g* Lines or Rays, become equi-diſtant from one another

PARALLELOGRAM [in *Geometry*] is a Right Line, quadrilateral Figure, whoſe oppoſite Sides are parallel and equal

1 The oppoſite Angles of all Parallelograms are equal to one another

2 All Parallelograms that are between the ſame Parallel Lines, and on one and the ſame Baſe, are equal

3 All Similar Parallelograms are to one another in the duplicate Ratio of their homologous Sides

4 The Area of any Parallelogram is had by multiplying one of its Sides by a Perpendicular let fall from one of the oppoſite Angles

PARALLELOGRAM, is alſo an Inſtrument made of five Rulers of Braſs or Wood, with

Sockets to ſlide or ſet to any Proportion, us'd to enlarge or diminiſh any Map or Draught, either in Building, Surveying, *&c.*

To deſcribe the oblong PARALLELOGRAM A D F E, whoſe Length ſhall be equal to the given Line G H.

First, make F C = to G H, and on E erect the Perpendicular E D = I K, then on D with the Radius G H, deſcribe the Arch B B, and on the Point F with the Radius I K, deſcribe the Arch C C.

Secondly, Join A F and A D and they will compleat the Oblong. See the *Plate*, Figure 4.

PARALLELOGRAMMICK PROTRACTOR, is a Semi Circle of Braſs, with four Rulers, in Form of a Parallelogram made to move to any Angle, one of which Rulers is an Index, which ſhews on the Semi-Circle, the Quantity of any inward or outward Angle.

PARALLELOPIPED [in *Geometry*] is a ſolid Figure contain'd under ſix Parallelograms, the oppoſite Sides of which are equal and parallel, or 'tis a Priſm, whoſe Baſe is a Parallelogram, this is always triple to a Pyramid of the ſame Baſe and Height.

Let A B C D E F G be a Parallelopipedon or a ſquare Priſm, repreſenting a ſquare Piece of Timber or Stone, each Side of its Square Baſe A B C D, being 21 Inches, and its Length A E, 15 Foot.

First, then multiply 21 by 21, the Product is 441, the Area of the Baſe in Inches, which multiply'd by 180, the Length in Inches, and the Product is 79380, the Solid Content in Inches.

Divide the laſt Product by 1728, and the Quotient is 45 9, that is 45 Solid Feet and 9 Tenths of a Foot. Or thus, multiply 441 by 15 Feet, and the Product is 6615, divide this by 144, and the Quotient is 45 9, the ſame as before.

Or thus, by multiplying Feet and Inches.

Multiply 1 Foot 9 Inches, by 1 Foot 9 Inches, and the Product is 3 Feet 0 Inches, 9 Parts, this multiply'd again by 15 Feet, gives 45 Feet, 11 Inches, 3 Parts, that is 45 Feet, and $\frac{11}{12}$ of a Foot, and $\frac{1}{4}$ of $\frac{1}{12}$.

See the Work of all theſe.

```
   21            441                  F     I
   21             15                  1     9
  ----          -----                 1     9
   21            2205                ---------
  42             441                  1     9
  ----          -----                 1     3     9
  441      144) 6615 (45  9          ---------------
   180          -----                 3     0     9
  -----           855                15
  35280          1350                ---------------
  441           -----                45     3     9
  -----            54
```

1728) 79380 (45 . 9
6912

10260
8640

1600
15552

648

7 6
3 9

45 11 3

By Scale and Compaſſes

Extend the Compaſſes from 15 to 21, and that Extent will reach to near 46 Foot, being twice turn'd over from 15 Foot, ſo the Solid Content is almoſt 46 Feet

If the Baſe of the Square ſolid, be not an exact Square, *but in the Form of a Rectangled* Parallelogram, the Way of meaſuring it is much the ſame, for firſt you muſt find the Area of the Baſe by multiplying the Breadth by the Depth, and then multiply that Area by the Length of the Piece, as before thus,

If a Piece of Timber be 25 Inches broad, 9 Inches deep and 25 Feet long, how many ſolid Feet are contain'd therein?

25
9

225
25

1125
450

5625

144) 5625 (39
432

1305
1296

09

Anſwer 39 Feet.

F I
2 1
0 9

1 6 9
25

25 0 0
12 6 0
1 0 6
0 6 3

39 0 9

By Scale and Compaſſes

Firſt, Find a mean Geometrical Proportional between the Breadth and the Depth, which to do upon the Line of Numbers, you muſt divide the Space upon the Line between the Breadth and the Depth into two equal Parts, that middle Point will be the mean Proportional ſought Thus the middle Point between 25 and 9 is at 15

So is 15 a mean Proportional between 9 and 25 for 9 15 15 25, ſo a Piece of Timber 15 Inches ſquare is equal to a Piece 25 Inches broad, and 9 Inches deep

So then if you extend the

Compaſſes from 12 to 15, that Extent turn'd twice over from 25 Feet, the Length will reach to 39 Feet, the Content See *Plate*, Figure 5

PARALLELOPLEURON [with ſome *Geometricians*] is a Word uſ'd to ſignify an imperfect Parallelogram, or a kind of *Trapezium*, having unequal Angles and Sides, yet not alſo in regard that at leaſt ſome of them anſwer to one another, obſerving a certain Regularity and Proportion of Parallels, ſo that they do not extend ſo largely as *Trapeziums*, which are any irregular four ſided Figures, nevertheleſs like them they are capable of being variouſly diverſified

PARAMETER [in *Geometry*] a conſtant Right Line in ſeveral of the Conic Sections, call'd alſo *Latus Rectum*

PARASTATA [in the ancient *Architecture*] an Impoſt or kind of *Anta* or *Pilaſter*, built for the Support of an Arch, or as ſome will have it, Pilaſters which ſtand alone, not adjoining to the Wall *Daviler* makes Paraſtata the ſame as *Impoſt*, but *Evelyn*, the ſame as *Pilaſter*

PARAPET [of the *Italian* *Parapetto*, a ſave Breaſt] is a little Wall, or ſometimes a Rail, ſerving either as a *Reſt* for the Arm, or as an Incloſure about a Key, Bridge, Terras, &c

PARGETING [in *Building*] is uſ'd for the plaiſtering of Walls, ſometimes it is uſ'd to ſignify the Plaiſter it ſelf.

As to the various Kinds, &c

1 With Lime, Hair and Mortar laid upon bare Walls, at 3*d* or 4*d* the Yard

2 Upon bare Laths, as in Partitioning and plain Ceilings from 8*d* to 14*d* *per* Yard

3 Rendring the Inſides of Walls, or doubling Partition Walls, at 2*d* or 3*d* *per* Yard.

Rough caſting upon Heart-Laths, from 1*s* to 3*s* *per* Yard, Workmanſhip, and all Materials

5 Plaiſtering upon Brick-Work, with finiſhing Mortar in Imitation of Stone Work, from 1 to 2*s* *per* Yard Square.

6 The like upon Heart-Laths, from 18*d* to 2 or 3*s*

PARLOUR, a fair lower Room deſign'd principally for the Entertainment of Company

Aliquant PART, is a Quantity, which being repeated any Number of Times, becomes always either greater or leſs than the whole, thus 5 is an Aliquant Part of 17, and 9 an Aliquant Part to 10

Aliquot PART, is a Quantity which being repeated any Number of Times, becomes equal to the whole

PASS-PAR-TOUT, a maſter Key or Key that opens indifferently ſeveral Locks, belonging to the ſame Lodge or Apartment

PASSAGE, an Entry or narrow Room, ſerving only for a thoroughfare or Entrance into other Rooms

PATER-NOSTERS [in *Architecture*] are certain Ornaments plac'd underneath the

Ovolo's, cut in the Form of Beads, round or Oval

PAVEMENT a Lay of Stone or other Matter, ſerving to cover and ſtrengthen the Ground of divers Places for the more commodious walking on

In ſome Places, as in *France*, the publick Roads, Streets, Courts, &c are pav'd with *Gres*, a kind of Free Stone

In *Venice*, the Streets, &c are pav'd with Brick, Churches ſometimes with Marble, and ſometimes with Moſaic Work, as the Church of St *Mark*, at *Venice*

In *Amſterdam* and the chief Cities of *Holland*, they call their Brick Pavement, the *Bourgher Maſters Pavement*, to diſtinguiſh it from the Stone or Flint Pavement, which is uſually in the middle of the Street, ſerving for the Paſſages of their Horſes, Carts, Coaches and other Carriages, the Brick Borders being deſign'd for the Paſſage of People on Foot

In *England* the Pavement of the Grand Streets, &c are uſually Flint or Pebbles, Courts, Equerries, Kitchins, Halls, Churches, &c are uſually Tiles, Bricks, Flags or Fire-Stone, ſometimes a kind of Free-Stone and Rag-Stone

Pavements of Free-Stone, Flint and Flags in Streets &c are laid dry, *i e* are retained in a Bed of Sand, thoſe of Courts, Equerries, Ground Rooms, &c are laid in a Mortar of Lime and Sand, or in Lime and Cement, eſpecially if there be Vaults or Cellars underneath.

Some Maſons after laying a Floor dry, eſpecially of Brick, ſpread a thin Mortar over it, ſweeping it backward or forwards, to fill up the Joints.

PAVEMENT *of a Terras*, is that which ſerves for the Covering of a Platform, whether it be over a Vault, or on a wooden Floor.

Thoſe over Vaults, are uſually Stones ſquared and bedded in Lead

Thoſe on Wood are either Stones with Beds for Bridges; Tiles for Ceilings in Rooms, or Lays of Mortar made of Cement and Lime with Flints or Bricks, laid flat, as is ſtill practis'd by the Eaſtern and Southern People, a Top of their Houſes

PAVING is the Laying a Floor with Stones, Bricks or Tiles

Paving or laying with *Free-Stones*, *i, e* with broad Stones, taken out of the Quarrys, and cut into Lengths and Breadths promiſcuouſly (as they will hold and in Thickneſs about two or three Inches, is uſually reckon'd at 6 *d* 7 *d*, or 8 *d* the Foot ſquare, or 4 *s* 6 *d* 5 *s* 3 *d* and 6 *s* the Yard Square, for Stone and Workmanſhip

This kind of Paveing is laid in common Yards and Paſſages, before Shop Doors, Stalls, &c

But if the Stones be ſquared all to a Size (as ſometimes theſe Stones are cut perfectly ſquare, as paving Tiles are, but much larger, as 18, 20 and 24 Inches Square and upwards) then as they are neater, ſo they are dearer, as 12*d* or 14*d* *per* Foot, or 9*s* or 10*s* 6*d.* *per* Yard

But if the Stones thus ſquar'd and ſiz'd be good and well poliſh'd (as they ought to be for Kitchins, Dairies and neat Places) then they may be worth 15 or 16*d per* Foot, or 11*s* 3*d* or 12*s per* Yard ſquare

Paving with Rigate Stones] This kind of Pavement is good for Chimney Fire Hearths, Ovens, Stoves, *&c* and it is ſometimes dearer than common *Purbeck* Pavement See *Fire Stone*

Paving with Marble is of all other the moſt beautiful, of which there are ſeveral Sorts, as white, black and grey Some Pavements (as of Foot Paces before Chimneys) are laid all of one Sort or Colour, and in one intire Stone, others of two Colours, laid ſquare or checquer Ways, the Side of the one, by the Side of the other, others are laid Arracewiſe of two Colours, laid Angle to Angle, and this laſt is the neateſt Way

But there may be divers Forms contriv'd to lay them in, as may be ſeen in ſeveral Chancels, in the Choir of St *Pauls*, and the *Royal Exchange* in *London*, and divers other Places

This Sort of Pavement is valued from 2 to 3*s per* Foot ſquare and upwards according as 'tis well laid and poliſh'd. See *Marble*

Paving with Rough or Rag Stone, is the cheapeſt of all Pavements, and is valued from 15 to 18*d. per* Yard

Paving with Statute Bricks. This is done at *London* for about 4*d per* Yard.

But it is ſaid, that a Workman has in *Suſſex* 5 or 6 *d per* Yard, but then into this Price they make ready the Floor for the Work, by clearing out the Earth, and levelling the Floor with a convenient Quantity of Sand (if they lay the Bricks dry, as ſometimes they do) which they ſpread evenly with a Rake) then laying the Bricks level by a Line, they with a Trowel put a ſufficient Quantity of Sand under each Brick, to raiſe it full as high as (or a little higher than) the Line, and ſo knock it down level with the Line, with the Handle of their Hammer, which when they have done, they ram in the Sand (on the Side of, and) againſt the Bottom of the Brick, with the Handle of their Hammer, to make it lie faſt

The whole Floor being laid after this Manner, they ſtrew Sand all over the Bricks, to the Thickneſs of an Inch, and order the People of the Family to let it lie ſo for five or ſix Weeks, only ſweeping it to and fro' now and then, that thereby, and by Means of their treading on it, it may fill up all the Joints between the Bricks

If the Bricks are laid in Mortar, the Price is much the ſame as if they were laid dry

There are ſome Maſons who when they have laid the Floor dry, will ſpread the Floor all over with very thin Mortar, and ſweep it to and fro' with a Broom, to fill up the Joints of the Bricks

This Sort of Paving (with common Statute Bricks) is uſual for Cellars, Waſh-Houſes, Sinks, Fire Hearths, and for Halls and Kitchins in common Houſes

32 of theſe Bricks will pave a Yard ſquare, if laid flat ways, and 64, edge ways

Paving with ſquare Tiles, or as they are call'd by ſome, Paving Bricks

The Paving with ſquare Tiles, is commonly valued by the Square, and by how much the Tiles are the ſmaller, by ſo much the dearer

Theſe Tiles are of ſeveral Sizes, *viz* 6, 8, 10 and 12 Inches ſquare, their Price from 6 to 20 *s* *per* Hundred

In *Suſſex*, 9 Inch Tiles are ſold for 1 *d* *per* Tile or 8 *s* *per* Hundred

If you would know how many of either of theſe Sort of Tiles will pave any Floor,

Note that	36	Tiles of	6	Inches ſquare, will pave a ſquare Yard
	21		8	
	16		9	
	13		10	
	9		12	

Paving with Flemiſh Bricks] The Paving with theſe Bricks, is far neater and ſtronger than common Bricks The Colour of them is a dirty yellow, and they muſt be laid in Sand Theſe Bricks are ſix Inches and a quarter long, two Inches and a half broad, and one Inch and a quarter thick

Now allowing a quarter of an Inch for the Joint, then 72 of them will pave a Yard ſquare, but if they be ſet edgeways, then it will require 100 Bricks to pave a Yard ſquare

Theſe Bricks are uſually ſold at 2 *s* the Hundred, and the Price of laying them is 4 *d* 5 *d* or 6 *d* the ſquare Yard

Diamond Pavement, Mr *Wing* ſays is worth 3 *d*. or 4 *d*. *per* Foot.

Random Pavement] This Mr *Wing* ſays at the Quarry, is worth 2 ½ *d* or 3 *d* *per* Foot

Of the meaſuring of a Pavement] This is commonly meaſured by the Yard ſquare

Therefore take the Length of any Pavement in Feet and Inches and multiply it by the Breadth in Feet and Inches, by *Croſs Multiplication*, which ſee, and the Product will be the Content in Feet, which being divided by 9 (becauſe 9 ſquare Feet make a ſquare Yard) will give the Content in Yards requir'd

PEDIMENT [in *Architecture*] is a kind of low Pinnacle, ſerving to crown an Ordnance, or finiſh a Frontiſpiece, and is plac'd as an Ornament over Gates, Doors, Windows, Niches, Altars, &c. it is ordinarily of a triangular Form; but ſometimes makes an Arch of a Circle

Vitruvius obſerves that the Pinnacles of the plaineſt Houſes, gave Architects the firſt Idea of this noble Part, which ſtill retains the Appearance of its Original

The Parts of a Pediment are the *Tympanum* and the *Corniche*

The firſt is the Pannel, naked or Area of the Pediment, inclos'd between the Corniche which crowns it, and the Entablature which ſerves it as a Baſe or Socle

Architects have indeed taken a great Deal of Liberty as to the Form of this Member

The moſt beautiful according to *Daviler*, is where its Height is about $\frac{1}{5}$ of the Length of its Baſe

Vitruvius calls the Pediment *Faſtigia*, which ſignifies a Roof rais'd or pointed in the middle, which Form among the *Romans*, was peculiar to Temples

All their Dwelling Houſes are cover'd in the Platform Manner, and it is obſerv'd by *Salmaſius* on *Solin*, that *Cæſar* was the firſt who obtain'd Leave to Roof his Houſe with a Ridge or Deſcent, after the Manner of Temples

The *Pediment* is uſually triangular, and ſometimes an equilateral Triangle, call'd alſo a *pointed Pediment*, it is ſometimes circular, tho' it has been obſerv'd by Mr *Felibien*, that we have no Inſtance of round Pediments in the antique, beſides thoſe in the Chapels of the *Rotundo*.

Sometimes its upper Corniche is divided into three or four Sides or Right Lines Sometimes the Corniche is cut or open a Top, which is an Abuſe introduc'd by the Moderns, particularly *Michael Angelo*, for the Deſign of this Part at leaſt over Doors, Windows, *&c* being chiefly to ſhelter thoſe underneath from the Rain, to leave it open in the middle, is to fruſtrate its Ends

Sometimes the Pediment is form'd of a couple of Rolls or Wreathes like two Conſoles join'd together

Sometimes the Pediment has no Baſe, or its lower Corniche is cut out, all but what is beſtow'd on two Columns or Pilaſters, and on theſe is rais'd an Arch or Sweep, inſtead of an Entablature, of which *Serlio* gives an Inſtance in the Antique in a *Corinthian* Gate at *Foligni* in *Umbria*, and *Daviler*, a modern one, in the Church of St *Peter* at *Rome*

Under this kind of Pediments, come thoſe little arch'd Corniches, which form Pediments over Doors and Windows, ſupported by two Conſoles, inſtead either of Entablature or Columns

Sometimes the Pediment is made double, *i e* a leſs Pediment is made in the Tympanum of a larger, on Account of ſome Projecture in the middle, as in the Frontiſpiece of the Church of the great *Jeſus* at *Rome* But this Repetition is accounted an Abuſe in Architecture, altho' it be authoriz'd by very good Buildings, as the large Pavilion of the *Louvre*, where the *Caryatides* ſupport three Pediments one in another

Sometimes the Tympanum of the Pediment is cut out, or left open to let in Light, as is ſeen under the Portico of the Capitol at *Rome*

Laſtly this open Pediment is ſometimes triangular, and enrich'd with Sculpture, as Roſes, Leaves, &c as is found in moſt of the *Gothic* Churches

M *Le Clerc* obſerves, that the Modillions in the Corniche of the Pediment, ſhould always anſwer exactly over thoſe of the Entablature

Indeed *Vitruvius* ſays, the Ancients did not allow any Modillions at all in Pediments

M *Le Clerc* alſo obſerves, that the Corniche which ſerves the Pediment as a Baſe, ſhould have no Cymatium, by Reaſon the *Cymatium* of the Reſt of the Entablature when it meets the *Pediment*, paſſes over it

This Change of Determination occaſions a conſiderable Difficulty, the *Cymatium* in this Caſe, appearing too broad in the Turn of the Angle, to remedy which, Architects have Recourſe to ſeveral Expedients

A *pointed Pediment* may crown three Arches, but a *circular Pediment*, can only crown agreeably

There ſhould never be us'd more than two *Tympana* over each other in the ſame Frontiſpiece; and even where there are two, it would be proper to have the lower circular, and the upper, pointed

PEDESTAL [in *Architecture*] is the loweſt Part of an Order of Columns; being that which ſuſtains the Column and ſerves it as a Foot or Stand

The Pedeſtal which the *Greeks* call *Stylobates* and *Stereobates*, conſiſt of three principal Parts, *viz* a *Square*, *Trunk*, or *Die*, which makes the Body; a *Cornice*, the Head, and a *Baſe* the Foot of the Pedeſtal

The Pedeſtal is properly an Appendage to a Column, not an eſſential Part of it, tho M *Le Clerc* thinks it is eſſential to a compleat Order

There are as many kind of Pedeſtals, as there are of Orders of Columns, *viz*, 5 The *Tuſcan*, *Doric*, *Ionick*, *Corinthian* and *Compoſite*

Some ſay the Height of the Pedeſtal in each Order, ought to be a third Part of the whole Column, comprehending the Baſe and Capital, and their upper Adjuncts as Architrave, Frieze and Corniche, a fourth Part of the ſame Pillar

The *famous* Engliſh Architect, Sir *Henry Wootton* ſays, he finds this Rule of ſingular Uſe and Facility, ſettled by *Jacobo Baroccio*, whom he eſteemed a more credible Author than others (as a Man that moſt intended this Piece of Architecture) than any that vary from them in theſe Dimenſions

Indeed *Vignola* and moſt of

the Moderns make the Pedeſtal and its Ornaments in all the Orders, one third of the Height of the Column, including the Baſe and Capital, but ſome deviate from this Rule

M *Perrault* indeed, makes the Proportions of the three conſtituent Parts of *Pedeſtals*, the ſame in all the Orders, *viz* the Baſe or Socle one fourth of the *Pedeſtal*, the Corniche an eighth Part, and the Socle or Plinth of the *Baſe*, two thirds of the Baſe it ſelf The Height of the Die, is what remains of the whole Height of the *Pedeſtal*

Tuſcan Pedeſtal (according to *Vitruvius*) the whole Height of the *Tuſcan* Column comprehending the Architrave Frieze and Cornice is divided into Nine Parts, two of which go to the Height of the Pedeſtal

This Pedeſtal is by him deſcrib'd in two different *Forms*, one of which is plain, having only a Plinth for the Baſe, and another for the Capital, the Height of each of thoſe Plinths is $\frac{1}{6}$ of the whole Height of the Pedeſtal, and the Projecture of theſe Plinths is $\frac{1}{6}$ of their Height

In the *Pedeſtal* that he deſcribes, of the other Form he alſo divides the whole Height of the Pedeſtal into ſix Parts, one of which goes to the Baſe, and one to the Capital

And again he divides the Baſe into two Parts, one of which goes to the Plinth below, and the other to the Reſt of the Baſe, this is alſo ſubdivided into four Parts, and three of them goes to the *ſima reverſa*, and the Liſt below it which is $\frac{1}{2}$ a Part, and the other to the Liſt above it

Palladio and *Scamozzi* make the *Tuſcan Pedeſtal* three Modules high, *Vignola* Five.

Its Members in *Vignola* are only a *Plinth* for a Baſe, the *Die*, and a *Talon* crowned for a Corniche, the Tuſcan Column has rarely any

The *Dorick Pedeſtal Vitruvius* divides the whole of this Column (comprehending the Architrave, Frieze and Corniche) into eight Parts, two of which go to the Height of the Pedeſtal, which agrees with *Jacobo Barozzio*'s Rule

Vitruvius alſo deſcribes this Pedeſtal in two different Forms; in both of which, the Baſe and Capital are each $\frac{1}{7}$ of the whole Height of the *Pedeſtal*

He divides the Baſe of one of the faſhioned Pedeſtals into two Parts, one of which goes to the Plinth below, and the other to the reſt of the Baſe and this Part being again ſub divided into two Parts, one of them makes the lower *Thorus*, and the other is ſub-divided again into three Parts, two of which go to the upper *Thorus*, and the other to the Liſt above it.

The *Capital* of the *Pedeſtal* of this Faſhion is divided into 4 Parts, the lowermoſt of which makes the *Aſtragal* (whoſe Liſt is $\frac{1}{3}$ of the whole Aſtragal, and the other three Parts go to the *Cymatium*, the Liſt of which at the Top, is one of theſe Parts.

The Height of the Baſe of the Pedeſtal of the other Faſhion is alſo divided into two Parts, the lowermoſt of which goes to the Plinth, and the other Part being again ſub-divided into three Parts, two of them make the *Thorus*, and the other Part of the Liſt above it

The whole Height of the Capital of the Pedeſtal of this Faſhion is divided into five Parts, the lowermoſt of which goes to the *Aſtragal* (Whoſe Liſt is $\frac{1}{3}$ of the whole,) the next two Parts go to the *Ogee*, and the two Parts that remain are ſub-divided into three Parts, the lowermoſt of which go to the Square, and the other to the *Cymatium*, whoſe Liſt is $\frac{1}{4}$ of the whole.

Palladio makes the *Dorick Pedeſtal* four Modules five Minutes high, *Vignola 5 Modules* four Minutes

In the Antique, we not only dont meet with any Pedeſtal, but even not with any Baſe in the *Dorick* Order

The Members of *Vignola*'s, *Dorick Pedeſtal* are the ſame with thoſe of the *Tuſcan*, with the Addition of a Mouchette in its Corniche

The *Ionic* Pedeſtal The whole Height of this Column being divided into fourteen Parts, the Height of its Pedeſtal (according to *Vitruvius*) is three of theſe Parts

He alſo deſcribes this Pedeſtal in two different Forms, the Baſe and Capital of each of which are each $\frac{1}{3}$ of the whole Height of the Pedeſtal

He divides the Height of the Baſe of one of theſe faſhionent Pedeſtals, into three Parts, the lowermoſt of which goes to the *Plinth*, the next to the *ſima reverſa*, with its Liſt at Top and Bottom, which are each $\frac{1}{6}$ of the whole, the uppermoſt Grand Diviſion being ſub-divided into two, the lowermoſt of them goes to the *Caſement* or *Hollow*, with its Liſt at the Top, which is $\frac{1}{5}$ of the whole The other Part goes to the *Thorus* And its Liſt above it, which Liſt is $\frac{1}{3}$ of the whole

The Capital of the Pedeſtal of this Faſhion is divided into two Parts, the lowermoſt of which goes to the *ſima reverſa*, with its Liſt above and below it: The lower Liſt is $\frac{1}{4}$ of the whole, and the upper Liſt $\frac{1}{6}$ of the Remainder The other Grand Diviſion being ſub-divided into three Parts, the two lowermoſt of them go to the Square, and the other to the *Cymatium*, the Liſt of which is $\frac{1}{3}$ Part of the whole *Cymatium*

In the Pedeſtal of the other Faſhion, the Baſe is alſo divided into three Parts, the lowermoſt of which goes to the Plinth, the other two Grand Diviſions are again divided into Five, and the three lowermoſt of them go to the *ſima reverſa*, and the Liſt under it, which Liſt is $\frac{1}{6}$ of the whole, the other two Diviſions are again ſub-divided into three Parts, the two Lowermoſt of which go to the *Thorus*, and the remaining Part to the Liſt above it

The *Capital* of the Pedeſtal of this Faſhion is divided into two Parts, the lowermoſt of which being ſub-divided into four Parts, the lowermoſt of them goes to the Aſtragal (of which its Liſt is ⅓ Part) the other three of thoſe ſub-diviſions go to the *ſcima reverſa*, and its Liſt above it, which Liſt is ⅙ of the whole, the other Grand Diviſion is alſo ſubdivided into three Parts, the two lowermoſt of which go to the Square, and the other Part to the Aſtragal whoſe Liſt is ⅓ of the whole.

According to *Vignola* and *Serlio*, the *Ionic* Pedeſtal is ſix Modules high, according to *Scamozzi*, Five, in the Temple of *Fortuna Virilis*, it is ſeven Modules twelve Minutes.

Its Members and Ornaments are moſtly the ſame with thoſe of the *Doric*, only a little richer.

The Pedeſtal now uſually follow'd is, that of *Vitruvius*, altho' it is not found in any Work of the Antique.

Some, inſtead of it, uſe the *Attick* Baſe in Imitation of the Antients

The Corinthian Pedeſtal *Vitruvius* divides the whole Height of this Column into Nine Parts, and makes the Height of this Pedeſtal two of thoſe Parts

The whole Height of the Baſe being divided into five Parts, the two lowermoſt of them go to the *Plinth*, then the Remainder is again ſubdivided into four Parts; the lowermoſt of which goes to the *Thorus*, and the two next Parts make the *ſcima reverſa*, and the Liſt below it, which Liſt is ⅓ of the whole, the remaining Part goes to the Aſtragal, the Liſt of which is ⅓ Part

The Height of the Capital is divided into two Parts, the lowermoſt of which being ſubdivided into four Parts, the lowermoſt of thoſe go to the *Ogee.* The other three Subdiviſions being again ſubdivided into two Parts, the lowermoſt of thoſe goes to the *Scotia* or *Hollow*, and the Liſt above it, which Liſt is ⅓ Part of the whole, and the remaining Part goes to the Boullin

The other Grand Diviſion is alſo ſubdivided into three Parts, of which the two lowermoſt go to the *Corona*, and the remaining Part to the *Cymatium*, the *Liſt* of which is ⅓ of the whole.

The *Corinthian Pedeſtal* is the richeſt and moſt delicate In *Vignola*, it is ſeven Modules high, in *Palladio* five Modules one Minute *Vignola* makes it ſeven Modules high, in *Palladio* five Modules one Minute; *Serlio* ſix Modules fifteen Minutes it is in the *Colliſeum*, four Modules two Minutes

Its Members, according to *Vignola*, are as follows, in the Baſe are a *Plinth* for a *Socle*, over that a *Tore* carv'd, then a *Reglet* A *Gula* inverted and inrich'd, and an *Aſtragal*

In the Die are a *Reglet*, with the *Conge* over it, and near the *Corniche* a *Reglet* with a *Conge* underneath

In the *Corniche* is an *Aſtragal*, a *Frieze*, *Fillet*, *Aſtragal* *Gorge*, *Talon* and a *Fillet*

The Compoſite Pedeſtal. Vitruvius divides the whole Height of this Column into thirteen Parts, making the Height of its Pedeſtal three of thoſe Parts.

The Baſe he divides into 7 Parts, two of which go to the *Plinth*, one to the *Thorus*, two to the *ſcima reverſa*, one to the *Scotia*, and one to the *Aſtragal*, ¼ of the *Aſtragal* makes the *Fillet* above the *Scotia*

The Capital he divides into ſeven Parts, one of which goes to the *Aſtragal*, two to the *Frieze*, one to the *Boultine*, and Liſt under it, two to the *Corona*, and one to the *Cymatium*

Vignola makes the *Compoſite Pedeſtal* of the ſame Height with the *Corinthian*, *viz* ſeven Modules, *Scammozzi* ſix Modules 2 Minutes, *Palladio* ſix Modules ſeven Minutes In the Gold-Smith's Archs, ſeven Module eight Minutes

Its Members in *Vignola* are the ſame with thoſe of the *Corinthian*, but with this Difference, that whereas theſe are moſt of them inrich'd with Carvings in the *Corinthian*, they are all plain in the *Compoſite*

And there is alſo a Difference in the Profiles of the Baſe and Corniche in the two Orders

Daviler obſerves, that the Generality of Architects uſe Tables or Pannels either in *Relievo* or *Creux*, in the Dies of Pedeſtals, without any Regard to the Character of the Order

Thoſe in *Relievo*, he obſerves, are only ſuitable to the *Tuſcan* and *Doric*, the three others muſt be indented, which he ſays, is a Thing the Ancients never practis'd, as being contrary to the Rules of Solidity.

PEDESTAL of the *Ionic* Order The Height of this Pedeſtal, according to this general Rule already propos'd, ſhould be one third of the Shaft of the Column, that is it ſhould exceed 4 Modules 20 Minutes Yet M *Le Cler* ſays he makes it five Minutes more, without which, in his Opinion, it would loſe all its Beauty, whence ſays he, it may be obſerv'd, that general Rules are not always to be rigidly follow'd

The Breadth of the Pedeſtal he means that of the Die, is always, he ſays, equal to the Breadth of the Plinth of the Column, excepting the Pedeſtal be without Baſe and Cornice, as it frequently happens. In which Caſe it is neceſſary that it ſhould be a ſmall Matter broader, in Order to diſtinguiſh it from the Baſe of the Column

He uſually allows one Module for the Height of the Baſe of the Pedeſtal, and half a Module for that of the Cornice, the Breadth of the Plinth of the Column, always determines that of the Die of the Pedeſtal, and a third of the Height of the Column, is the Meaſure for the whole Height of the Pedeſtal, ſo that the Difference in Height, between the Pedeſtals of his Orders, lies wholly in their Dies

M *Le Clerc*, propoſes two kinds of Cornices for the *Pedeſtal* of the *Ionic* Order, the one camus and ſolid, to be us'd within Sides of Apartments, where the Pedeſtal is to be view'd from above · The other has a Larmier, and is intended for thoſe Pedeſtals, whoſe Cornices are above the Eye, and are to be view'd from below

He obſerves, that were an *Aſtragal* to be plac'd underneath the Cornice of the Pedeſtal, he gives in his 41 Figure, as is done in that of his *Corinthian*, there ſhould be no Table in the Die, at leaſt if for any particular Reaſon there were requir'd one, there muſt be no *Aſtragal*

Nor would I, ſays he, ever llow an Aſtragal under a Cornice, that is camus, and withut a Larmier, but a Table hollow'd in the Manner of half his Pedeſtal

A Table under the Aſtragal would make too many little Mouldings one over another, nd the Projecture of an Aſtragal under a Cornice without Larmier, would make it appear too camus, whereas the etreit of a Table will give a Grace, and ſeem to augment its Projecture, and render leſs camus

When Columns are to be lac'd two by two, as it is ſometimes found neceſſary, the gular placing of the Triglyphs in the inner Angle muſt e a little interrupted, in Order to keep up the Regularity the Parts of the Ceiling, nd inſtead of a little Part of a Triglyph in the Angle, may be ac'd ſome ſuitable Ornament cover the Defect, as the rms of a Family, &c

Square PEDESTAL, is one hoſe Height and Width are equal, as that of the Arch of the Lions at *Verona*, of the *Corinthian* Order, and ſuch ſome Followers of *Vitruvius*, as *Serlio*, *Philander*, &c have given to their *Tuſcan* Orders.

Double PEDESTAL, is that which ſupports two Columns, and has more Breadth than Height

Continued PEDESTAL, is one which ſupports a Row of Columns without any Break or Interruption, as thoſe are which ſuſtain the fluted Columns of the Palace of the *Tuilleries*, on the Garden Side

PEDESTALS *of Statues*, are ſuch as ſerve to ſupport Statues or Figures

Vignola has obſerv'd, that there is no Part of Architecture more Arbitrary, and in which more Liberty may be taken, than in the Pedeſtals of Statues, there being no Rules or Laws preſcrib'd by Antiquity, nor any ſettled, even by the Moderns

There is no ſettled Proportion for theſe *Pedeſtals*, but the Height depends on the Situation and the Figure that they ſuſtain, but yet when on the Ground, the *Pedeſtal* is uſually two thirds, or two fifths of that of the Statue, but the more maſſive the Statue is, the ſtronger the Pedeſtal muſt be.

Their Form and Character, &c are to be extraordinary and ingenious, far from the Regularity and Simplicity of the Pedeſtals of Columns

The ſame Author gives a great Variety of Forms, Oval, Triangular, Multangular, &c.

PEDIMENTS, ſays M. *Le Clerc*, are the Crowning frequently ſeen over Gates, Doors, Windows and Niches, and ſometimes over intire Orders of Architecture. The Ridges of ordinary Houſes were what gave Architects the firſt Idea of this noble Part.

The Parts of the Pediment are the *Tympanum* and its *Cornice*.

By *Tympanum* is meant the Area or Space included between the Cornice which crowns it, and the Entablature which ſupports and ſerves it as a Foundation.

The *Tympanum* is either triangular or circular; the Triangular, the Workmen call Pointed, and the Circular, Arch'd.

He obſerves, that the naked of a Pediment, *i. e.* the *Tympanum*, ought always to ſtand perpendicularly over the Frieze of the Entablature underneath.

2. That the Modillions of the Cornice of the Pediment ought to be found in the ſame Perpendicular, with thoſe of the Entablature underneath.

3. That Part of the Corniche on which the Pediment ſtands, beginning juſt at the Angle of the Corniche, as one would imagine it ſhould, it would be conſiderably widen'd, by Reaſon that that Angle is acute. But this would be a conſiderable Eye Sore, both on Account of the Inequality of its Width, and becauſe it would be rendred too ſtrong and heavy for the Corona.

Some Architects, to reduce this Cymatium to a proper Width, make the horizontal Cymatium that ſupports the two Sides of the Pediment very flat; but this is to prevent one Deformity, by putting another in its Stead.

Other Architects make a little Retreat or Elbow, as the Workmen call it, at the Extremity of the *Cymatium* of the Pediment; which Expedient, he thinks, is preferable to any of the reſt.

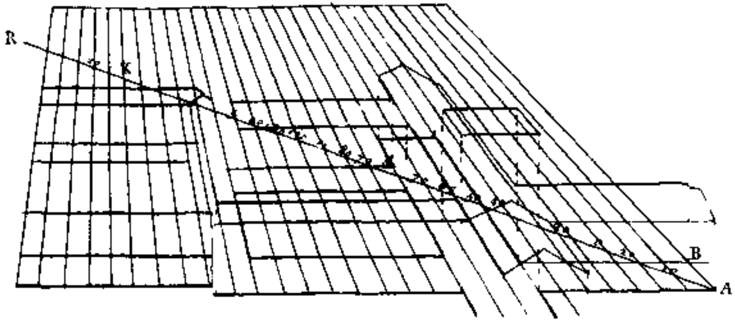
Sometimes the Pediment does not commence from the Extremity of the Corniche; but in that Caſe too there are Difficulties.

Vitruvius obſerves, that the Ancients did not approve of Modillions in the Corniche of a Pediment; and the Reaſon they gave for it was, that Modillions being only intended to repreſent the Ends of Rafters, it would be abſurd to uſe them in the Declivity of a Pediment, where no Rafters are ſuppos'd to be.

But the Truth is, thoſe Modillions are rather Ornaments to ſuſtain the great Projecture of the *Corona* or *Larmier*, than to repreſent the Ends of any Rafters or Pieces of Wood; and therefore it would be a Weakneſs to be influenc'd by ſuch imaginary Reaſons, the rather, becauſe theſe Ornaments have a very good Effect, eſpecially when us'd in large Pediments.

M. *Le Clerc* obſerves, that a triangular Pediment may ſerve to crown three Arches, but a circular Pediment can't properly crown more than one;

Plate XVIII



and the Centre of the Sweep of the Gate or Arch, ſhould be us'd for deſcribing the Sweep of the Pediment

He would not have more than two Pediments plac'd over each other in the ſame Front of a Building, and even where there are two, it would not be amiſs to have the one with a Sweep, and the other pointed or triangular, this laſt finiſhing the Front in manner of a Ridge

He alſo obſerves, that now we uſe none of thoſe broken and interrupted Pediments, which *Michael Angelo* introduc'd in his Time, nor is there any Body that ſeems to value them, but People of no Taſte or Experience

Thoſe made of latter Days, and which are ſupported by an Entablature, truncated in the middle, as thoſe in the Court of the *Val de Grace*, were ſo maim'd to ſhew the Cypher of the Houſe But theſe are alſo Corruptions in Architecture, which ought by all Means to be avoided

He alſo obſerves, that tho' the Pediment is bounded by its *Tympanum* and its *Cornices*, yet were it not for its Entablature underneath, it would not only be ill ſupported, but imperfect too, juſt as a Ridge would be, if the Rafters that compoſe it, wanted Beams, to prevent their flying aſunder.

The placing of two Pediments over one another, as is done in the old *Louvre*, is perfectly abſurd and ridiculous, tho' perform'd by an Architect of Reputation

In ſome Places we likewiſe ſee the Architrave interrupted and cut off between the two Columns with Feſtoons in its Place, which is a Deformity, tho' ſomewhat leſs conſiderable than the former

He alſo remarks, that *Vitruvius* thinks it juſt, that all the Parts rais'd above Columns and Pilaſters, that is, all that are above the Eye, as the Faces of the *Architrave*, the *Frize* the *Tympanum* of the *Pediment*, the *Acroteria* with their Figures or Statues, ſhould be inclin'd forward, about a twelfth Part of their Height And his Reaſon for it is, that thoſe Parts will by that Means be the better expos'd to the View of ſuch Perſons who are plac'd below, but he thinks his Advice ought here to be ſet aſide, as being built on a particular Reaſon, to the Prejudice of a general Rule, which enjoins all the Parts of a beautiful Building to be exactly perpendicular. Without this, he ſays, they muſt needs have a woful Effect, when view'd Sideways, on which they would appear Reeling, and ready to tumble down

However, Statuaries obſerve *Vitruvius*'s Maxims very judiciouſly, with reſpect to their Figures, when they are plac'd ſufficiently high, and can only be view'd in Front, and from below

PEER }
PIER } [in *Building*] is a maſſive of Stone, *&c* oppos'd by Way of Fortreſs againſt the Force of the Sea, or a great River, for the Security of Ships that lie at

Harbour in any Haven, as *Dover Peer*, the *Peer* at great *Yarmouth*, &c

PEERS [in *Architecture*] are a kind of Pilaſters or Buttreſſes, rais'd for Support, Strength, and ſometimes for Ornament

Peers, are a Sort of ſquare Pillars, part of which is hid within the Wall, the only Thing wherein it differs from a Pilaſter, being this, that the latter has a Baſe and Capital, which the former has not

The Scantlings or Size of Peers] The Scantlings of Stone Peers, ſet down by Act of Parliament for the rebuilding of the City of *London*, after the Fire in 1166, (which Scantlings were well conſider'd by able Workmen, before they were reduc'd into an Act) to be as follows, *viz* in the firſt Sort of Houſes, *Corner Peers* 18 Inches ſquare, *middle* and *ſingle Peers*, 12 and 14 Inches, *Double Peers* between Houſe and Houſe, 14 and 18 Inches In the ſecond and third Sort of Houſes, *Corner Peers* 2 Foot 6 Inches ſquare, *middle* or *ſingle Peers*, 18 Inches ſquare, *Double Peers* between Houſe and Houſe, 14 and 19 Inches ſquare

The Price.] Peers are ſometimes meaſured and rated by the Foot running Meaſure, but they are more commonly rated at ſo much *per* Piece, dearer or cheaper, according to their Size, Goodneſs of the Stuff, and Curioſity of Workmanſhip

A Pair of Stone Peers with Seat Arches, four or five Foot wide, and 14 or 16 Foot high, may be worth 40 or 50 Pounds

A Pair of Ruſtick Peers of Stone, may be worth 12 or 15 Pounds, according to their Height and Subſtance

Plain Peers, 8 or 10 Pounds, rev ail'd and Pilaſter Peers, from 12 to 14 Pounds a Pair

PELLICOIDES [in *Geometry*] a Figure in Form of a Hatchet

PENDENTIVE [in *Architecture*] the whole Body of a Vault, ſuſpended out of the perpendicular of the Walls and Bearing againſt the Arc-Boutants

Deviler deſcribes it as the Portion of a Vault between the Arches of a Dome, uſually inrich'd with Sculpture, and *Felibien* takes it for the Plain of a a Vault, contain'd between the Double Arches, the forming Arches and the Ogives

The *Pendentives* are uſually of Brick or ſoft Stone, but Care is to be taken that the Couches or beds of Maſonry be always laid Level and in right Line, proceeding from the Sweep whence the Riſe was taken, the Joints too muſt be made as ſmall as poſſible, to ſave the Neceſſity of filling them up with Wood, or of uſing much Mortar

PENDULUM [in *Mechanicks*] is any heavy Body ſo ſuſpended, as that it may Vibrate or Swing backwards and forwards about ſome fixt Point, by the Force of Gravity

PENTADORON, a kind of *Bricks* ſo call'd, See *Bricks*

PENTAGON [in *Geometry*]

a Figure with five Sides and five Angles

PENTANGLE [in *Geometry*] a Figure having five Angles

PENTASTYLE [in *Architecture*] a Building having five Rows of Columns

Such was the Portico begun by the Emperor *Gallian*, and which was to have been continued from the *Flaminian* Gate to the Bridge *Milvius*, *i e* from the *Porto del Populo*, to the *Ponte-mole*

PERIDROME [in the antient *Architecture*] the Space, Gallery, Alley or the like in a *Periptere* between the Columns and the Walls

PERIPHERY [in *Geometry*] is the circumference or bounding Line of a Circle, Ellipſis, Parabola and ſimilar Figures

The Periphery of every Circle is ſuppoſed to be divided into three hundred and ſixty Degrees, which are again ſub-divided each into ſixty Minutes, the Minutes into Seconds, *&c*

PERIPTERE [in the antient *Architecture*] a Building encompaſs'd on the Out-ſide with a Series of inſulated Columns forming a kind of Iſle all around

Such were the *Baſilick* of *Antonine*, the *Septizon* of *Severus*, the *Portico* of *Pompey*, &c

The *Peripteres* were properly Temples, which had Columns on all the four Sides, by which they were diſtinguiſh'd from the *Proſtyle* and *Amphiproſtyle*, the one of which had no Columns before, and the other none on the Sides.

M *Perrault* obſerves, that *Periptere*, in the general Senſe, is the Name of a Genus including all the Species of Temples, which have Portico's of Columns all around, whether the Column be Diptere or Pſeudo-Diptere, or ſimply *Periptere*, which is a Species that bears the Name of a Genus, and which has its Columns diſtant from the Wall, by the Breadth of an Intercolumniation

PERITROCHIUM [in *Mechanicks*] as *Axis in Peritrochio* is one of the ſix Mechanical Powers, or ſimple Machines contrived for the raiſing of Weights,

PERFECT *Numbers*, are ſuch whoſe aliquot or even Parts joined together will exactly return the whole Number as 6 and 28, *&c*. For of 6 the half is 3, the third Part 2, and the ſixth Part one, which added together, make 6, and it hath no more aliquot Parts in the whole Numbers, ſo 28, which has theſe Parts 14, 7, 4, 2 and 1 exactly return 28, which therefore is a perfect Number, whereof there are but 10 between 1 and 1000000000

PERPENDICULAR [in *Geometry*] is a Line falling directly on another Line, or ſo as to make equal Angles on each Side call'd alſo a *normal Line*

From the very Notion of Perpendiculars, it follows,

1 That Perpendicularity is mutual, *i e* if a Line be perpendicular to another, that other is alſo Perdendicular to the First

2. That only one Perpendicular can be drawn from one Point in the ſame Place.

3 That if a Perpendicular be continued through the Line it was drawn Perpendicular to, the Continuation will be Perpendicular to the ſame

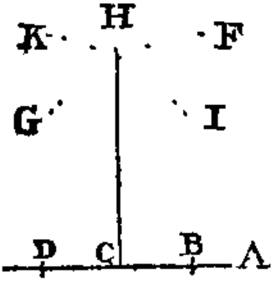
4. That if there be 2 Points of a Right Line, each of which is at an equal Diſtance from 2 Points of another Right Line, that Line is Perpendicular to the other

5. That a Line which is *Perpendicular* to another, is alſo Perpendicular to all the Parallels of the other.

6 That a Perpendicular Line is the ſhorteſt of all thoſe which can be drawn from the ſame Point to the ſame Right Line

Hence the Diſtance of a Point from a Line, is a Right Line drawn from the Point *Perpendicular* to the Line or Plane, and hence the Altitude of a Figure is a *Perpendicular* let fall from the Vertex to the Baſe

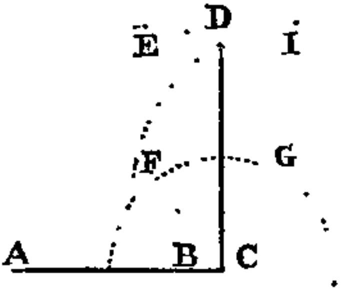
To erect the Perpendicular H, G, in or near the middle of the Right Line, A.



From the Point G ſet off any equal Diſtances to B and D, then with any opening Greater than B C, on the Points B and D deſcribe the Arches F G, and I K interſecting each other in H

2*d*, Draw the Right Line H C, and it is the Perpendicular required.

To erect the Perpendicular C D, from C the End of the the Right Line, A C



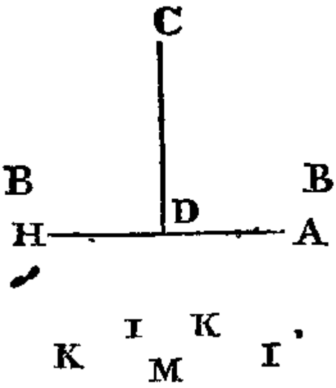
Firſt, On C with any Opening of the Compaſſes deſcribe the Arch B F G H, and let the Opening as G B, from B to F, and from F to G, then with the ſame, or a greater Opening of the Compaſſes on the Points F and G deſcribe Arches as F I, and G E, interſecting in D.

2*d*, Draw the Right Line D, C, and 'tis the Perpendicular requir'd

To let Fall the *Perpendicular* from the given Point C on the Right Line A, H

Firſt, with an Opening of the Compaſſes, greater than C, D, deſcribe an Arch as B, B, interſecting the Right Line A, H, in the Points G and N.

2*d*,



2*d*, With the Diſtance G N on G and N, deſcribe the Arches I I and K K, interſecting each other in M, then Draw the Right Line C M, and C D will be the Perpendicular let Fall, as requir'd

PERPENDICULAR *to a Parabola*, is a Right Line cutting the Parabola, in the Point in which any other Right Line touches it, and is alſo it ſelf *Perpendicular* to that Tangent

A Line is ſaid to be Perpendicular to a Plane, when it is *Perpendicular* to all the Lines it meets with in that Plain and a Plane is *Perpendicular* to another Plane, when a Line in one Plane is *Perpendicular* to the other Plane

PERRON [in *Architecture*] is a Stair-caſe lying open, or on the Outſide of the Building properly the Steps in the Front of a Building, or raiſed before the Doors of great Houſes, which lead into the firſt Story, when raiſed a little above the Level of the Ground

Perrons are made of different Forms and Sizes, according to the Space and Height they are to lead to.

Sometimes the Steps are Round and Oval, but more commonly Square.

PERRON, according to M. *Le Clerc*, is an Aſcent or Elevation given to the Elevation of a Building.

The Portail or Frontiſpiece of a Church, Palace or any other great Building, ſhould always have a Riſe of ſome Steps, that is in a Word, it ought to have a *Perron*

The Reſt or Landing Place of a *Perron*, ſhould always be extended in width as far as the Frontiſpiece, if poſſible, and the Steps, according to *Vitruvius*, muſt always be an odd Number

Theſe Steps ſhould always be five or ſix Inches in Height, and ten or twelve Inches in Breadth, that is, their Breadth muſt be Double their Height; which is found the beſt Porportion, to have an eaſy and common Aſcent.

Where a *Perron* is thirteen or fifteen Steps high, 'tis neceſſary, at leaſt 'tis Convenient, to interrupt its Range with one or two Landing Places, that there mayn't be too many Steps to Mount ſucceſſively, and that the Eye may not be diſpleaſed in Aſcending ſo great a Height without Reſts.

A *Perron* ſhould always be confined to the Height of the *Zocle* or Foot of the whole Building.

But tho' this *Zocle* or Foot ſerve as a continued Pedeſtal, yet it muſt neither have a Baſe nor Corniche, when its Height is taken up by a *Perron*; and M. *Le Clerc* ſays he cannot agree with *Palladio*, in the Examples he has given to the contrary.

PERSIAN ORDER
PERSIC ORDER } [in *Architecture*] is an Order of Columns which has the Figures of *Perſian* Slaves to ſupport the Entablement inſtead of Columns, as the *Caryatic* Order has the Figures of Women for the ſame Purpoſe

This Order was firſt uſed by the *Athenians*, on Occaſion of a Victory obtain'd over the *Perſians* by their General *Pauſanias*, as a *Trophy* of this Victory, The Figures of Men dreſt according to the *Perſian* Mode, with their Hands bound before them, and other Characters of Slavery, were charg'd with the Weight of *Doric* Entablatures, and made to do the Office of *Doric* Columns

M *Le Clerc*, ſays, that *Perſian* Columns are not always made with the Marks of Slavery, but are frequently uſed as Symbols of Virtues and Vices, of Joy, Strength, Valour, &c and even of Fabulous Deities made in the Figure of *Hercules*, to ſignify Strength, of *Mars*, to repreſent Valour, of *Mercury*, to repreſent Dexterity, and of Fauns or Saytrs, &c to inſpire Mirth and Jollity

PERSPECTIVE, is an Art which teaches us the Manner of Delineating by Mathematical Rules; it ſhews us how to Draw Geometrically upon a Plane, the Repreſentations of Objects according to their Dimenſions, and different Situations, in ſuch Manner, that the ſaid Repreſentations produce the ſame Effects upon our Eyes, as the Objects, whereof they are Pictures Or

It is the Art of delineating viſible Objects on a Plane Surface, ſuch as they appear at a given Diſtance or Height, upon a tranſparent Plane, placed Perpendicular to the Horizon, between the Eye and the Object

This is called particularly *linear Perſpective*, as reſpecting the Poſition, Magnitude, Form, &c of the ſeveral Lines or Contours of Objects, and expreſſing their diminution this is oppoſed to *aerial Perſpective*

Aerial Perſpective has Regard to the Colour, Luſtre, Strength, Boldneſs, &c of diſtant Objects, conſidered as ſeen through a Column of Air, and expreſſes the delineation thereof

Perſpective is imploy'd either in repreſenting the Ichnographies, or Ground Plats of Objects, as projected on Perſpective Planes, or in *Scenographies*, or Repreſentations of the Bodies themſelves

The General Laws of each are ſubjoined, in Order to which it is neceſſary to premiſe the following *Lemmas* in *Perſpective*

1 That the Appearance of a Right Line, is ever a Right Line, whence the two Extremes being given, the whole Line is given

2 That if a Line be Perpendicular

dicular to any Right Line drawn on a Plane, it will be Perpendicular to every other Right Line drawn on the ſame Plane

3. That the Height of a Point appearing on the Plane, is to the Height of the Eye, as the Diſtance of the objective Point from the Plane, to the Aggregate of that Diſtance, and the Diſtance of the Eye

PERSPECTIVE of BUILDING, &c

In the Practice of the *Perſpective* of Building, &c. Great Regard muſt be had to the Height of the horizontal Line, all above the horizontal being ſeen in the upper Part, and all above it, in the under Part, whence Perſpective becomes divided into the high and low Sight, both which will be ſufficiently illuſtrated by what follows

To repreſent a Building (*v gr* Palace, College, &c) *in Perſpective* See the *Plate*.

1 Take the Ichnography or Ground Plot of the Building, its Length, Breadth, and Depths, by actual meaſuring, and take its Altitude with a Quadrant

2 Make a Scale divided into 2 or 300 equal Parts, either actually, or ſo, as that each Diviſion ſignifies ten Parts, by this Scale, lay down the Ground Plot

When you have done this, having a long Ruler and a Square, which by ſliding on a Rule, helps to draw your Perpendicular eaſier, reduce it into *Perſpective*, in its Scenographick Appearance.

Then having drawn a Line towards the Bottom of the Paper, for the Front or Baſe Lines, as F L, divide it into as many equal Parts, as you find the Building have in the Ichnography, or more if you pleaſe This will ſerve as a Scale to determine the ſeveral Heights, &c and to theſe Diviſions with a black Lead Pencil, draw Lines from the Centre when you have choſen it; which Choice requires Judgment upon two Accounts

For if the Centre be too nigh the Front Line, then the Depth of the whole Building will foreſhorten too much, and if too far off, it will not fore-ſhorten enough

This may be illuſtrated thus, Set a Drinking Pot, or the like Veſſel on a Stand, ſo that it be a little lower than your Eye, if you be at a great Diſtance from it, you can ſee very little or nothing into it, but if you come nigher to it by Degrees, you will perceive the farther Edge ſeem to be raiſ'd a little higher than that next to you, ſo that you may ſee a little Way into it, if you come very nigh it, you ſee deeper into it, and more than can well be expreſs'd in Picture

You muſt therefore find ſome one Place which you conclude the moſt convenient for the Draught, and which may be in general determin'd to be as far off the Front Line, as the Front Line is long

This Rule, tho' it has juſt Grounds, yet we ſometimes diſpenſe with it, *pro re nata*; that we may expreſs Things with the better Appearance

Conſider how to place this Centre with ſuch Advantage, that you may expreſs thoſe Things moſt, that you chiefly deſign to do; for as to the Bottom and Top Lines of the Sides of the Building that run from you in or nigh the direct Line to the Centre, tho' the upper Part is ſeen very well, yet the Sides that fall between the Ground Line and the Top, fall ſo very near one to the other, that it would be very difficult to expreſs Particulars in them; ſo that the Centre ought to be well choſen in regard to this

Therefore thoſe Buildings you would ſee moſt of, muſt be plac'd as far off as you ſee convenient from the direct Line that runs from the Centre, and the farther they are, the plainer they are Then place thoſe Things which you would have leaſt ſeen, nigheſt to the direct Line; and obſerve whether the others fall according to your Mind, but this is to be done after you have drawn your Diagonal, which is the next Thing

Having pitch'd on your Centre, and having drawn Lines from it to every Diviſion of the Front Line, you muſt next determine your Diagonal A R, thus. Having meaſured the Front Line with a Pair of Compaſſes, ſet one Foot of the Compaſſes in the Centre, and take Notice where the other will reach in the Horizon (on both Sides if you pleaſe) and where it reſts from that Point, draw a thwart Line from it to the laſt Diviſion of the Front; and this will be truly drawn, or pretty nigh to the Truth.

That this is ſo, you may obſerve how it falls in Reſpect of the two laſt Centre Lines; for if you draw a parallel, where the next Line from the laſt is interſected by the Diagonal, to the Front between them, as at A 10, you will have a *Rhombus*, if then all the Sides be pretty equal, you may be ſure you are pretty nigh the right, but if the Sides which run towards the Centre, be too long, then Things will not fore-ſhorten enough, if the Sides be not long enough, then they will fore-ſhorten too much.

After you have thus divided the Front Line, fix'd the Centre, and plac'd the Diagonal, take the Breadth of the Chappel A B, which in the Ichnography is ſhewn to be 20 Parts, becauſe this Line is perpendicular, it muſt run toward the Centre, therefore reckon 20 in the Diagonal, and the Rule being laid parallel to the Front in that Point, will give you a Point in the Centre Line, which will give the Breadth of the Chappel, and of Conſequence, a Line drawn from A to B, puts it into the Ichnographick *Perſpective*

The Length of the Chappel being 70 Diviſions in the Front Line, reckon 70 from B, parallel to the Front Line, and there you will have a Point at C

The Depth of the Building from the Chappel, Northward, being 115 from the Chappel, you are to reckon from D, (where it cuts the Diagonal at 10) onwards in the Diagonal, with the Ruler as before, parallel in this Place in the Front, and there is found the Point Z, in the Central Line. The Breadth of it being 30, you reckon three Diviſions, and the juſt Breadth is there, and ſo on every particular Part.

The Ichnography being thus plac'd into *Perſpective*, you may then give every Thing its proper Height, thus

The Height of the Chappel being 30, you are to reckon 30 on the Front Line, and to drop a perpendicular to that Height by a Square clapt to the Front Line, and ſo where the other Side of the Chappel is plac'd, having reckon'd the Height upon the ſuppos'd Parallel, and there draw another Line in that Height, then joining theſe ſeveral Heights by ſeveral Lines, you will have the Profiles of each Building

Now to diverſify theſe ſeveral Lines, that they may not confound you, make the Ichnography, when you lay it into *Perſpective*, in diſcontinued crooked Lines, the Heights, in prick'd Lines, and the Tops of each Building, in continued Lines, as the Centre Lines are in the Table

You will alſo find the Centre, altho' it is not here expreſs'd, as likewiſe the Point of Diſtance, by continuing the Diagonal up to the ſuppos'd Horizon, where it and the Eye is plac'd.

When theſe Things are done, you muſt employ your Art for the particular Expreſſion of Things, by Drawing and Shadowing, which is the Life of this half form'd Figure, which is to be left to the Painter.

The *Low Sight* remains to be ſpoken of Here the Horizontal is ſuppos'd juſt the Height of the Eye, about five Foot from the Baſis, tho' 'tis generally plac'd higher, even to a third Part of the Height of the Building, that the Side Buildings may be expreſs'd more gracefully.

The Diagonal is beſt determined by dividing the laſt Diviſion of the Baſis Line, into five Parts at G, taking four of theſe, ſometimes the whole five, becauſe it was before determin'd, that the Length of the Front Line, was the Diſtance of the Eye in the Horizon, to the Point of Diſtance: but here you are to take four, and then make this the Diſtance in the Horizon, between the Eye and the Point of Diſtance.

Then you may either graduate the Plan at the ſeveral Interſections of the Diagonal with the Centre Lines, or elſe ſuppoſe it ſo; and then raiſe the Building, as you will find by *Perſpectives* enough of this Sort every where to be met with

PERSPECTIVE is alſo us'd for a kind of Picture or Painting, frequently ſeen in Gardens, and at the End of Galleries, deſign'd expreſly to deceive the Sight, by repreſenting the Continuation of an Alley, a Landſkip, a Building, or the like.

PERSPECTIVE *Plane*, is a Glaſs or other tranſparent Surface, ſuppos'd to be plac'd between the Eye and the Object, perpendicular to the Horizon, unleſs the contrary be expreſly mention'd.

PHAROS } a Light Houſe,
PHARE } a Pile rais'd near a Port, in which a Fire is kept burning in the Night, to guide and direct Veſſels near at Hand

PIAZZA [in *Architecture*] popularly call'd *Piache*, an *Italian* Name for a Portico

It ſignifies a broad open Place or Square, whence it became apply'd to Walks or Portico's around them

PIEDOUCH [in *Architecture*] is a little Stand or Pedeſtal, either long or ſquare, inrich'd with Moulding, ſerving to ſupport a Buſt, or other ſmall Figure

PIEDROIT [in *Architecture*] is a Peer or a Kind of ſquare Pillar, part of which is hid within a Wall, the only Thing wherein it differs from a Pilaſter is, that the Pilaſter has a regular Baſe and Capital, which the Piedroit wants

PIEDROIT is alſo us'd to ſignify a Peer or Jaumb of a Door or Window, comprehending the *Chambranle*, *Chamfering*, *Leaf*, *&c.*

PILASTER [in *Architecture*] a ſquare Column, ſometimes inſulated, but more frequently ſet within a Wall, and only ſhewing a fourth or fifth Part of its Thickneſs

The Pilaſter is different in different Orders, it borrows the Name of each Order, and has the ſame Proportions, and the ſame Capitals, Members, and Ornaments with the Columns themſelves

Pilaſters are uſually without ſwelling or Diminution, as broad at Top as at the Bottom; tho' ſome of the modern Architects, as M *Manſard* &c diminiſh them at Top, and even make them ſwell in the middle, like Columns, eſpecially when plac'd behind Columns

M *Perrault* obſerves that *Pilaſters* like Columns, become of different Kinds, according to the different Manner wherein they are apply'd to the Wall

Some are wholly detach'd, theſe *Vitruvius* calls *Paraſtata*; others have three Faces clear out of the Wall, others two; and others only one, all theſe *Vitruvius* calls *Antæ*.

Inſulate Pilaſters are but rarely found in the Antique, the chief Uſe the Ancients made of Pilaſters, was at the Extremities of Portico's, to give the greater Strength

There are four Things to be principally regarded in *Pilaſters*, *viz* 1 Their Projecture out of the Wall 2 Their Diminution 3 The Diſpoſition of the Entablature, when it happens to be common to them, and to a Column, and 4 their Flutings

1. The *Projecture* of Pilaſters,

ſters, which have only one Face out of the Wall, ought to be $\frac{1}{8}$ of their Breadth, or at moſt not above $\frac{1}{6}$

The Projecture may be a quarter of their *Diameter* when they receive Impoſts againſt their Sides

2. *Pilaſters* are ſeldom diminiſh'd when they have only one Face out of the Wall

Indeed the *Pilaſters* are to have the ſame Dimenſions with the Columns, where they ſtand in the ſame Line with Columns and the Entablature is continued over both without Break, that is to ſay, on the Face reſpecting the Column, the Sides being left without Diminution

3 *Pilaſters* are ſometimes fluted, tho' the Columns that they accompany are not; and on the contrary, the Columns are ſometimes fluted, when the Pilaſters that accompany them, are not

The Flutings of *Pilaſters* are always odd in Number, except in half Pilaſters, which meet at inward Angles, where four Flutings are made for three, &c

4 The Proportions of the Capitals of *Pilaſters* are the ſame as to Height with thoſe of Columns, but differ in Breadth, the Leaves of *Pilaſters* being much broader, beauſe that *Pilaſters* having eual Extent, have only the ame Number of Leaves for heir Girt, &c *viz* eight

Their ordinary Diſpoſition s to have two in each Face in he lower Row, and one in the middle in the upper Row, and two halves in the Angles, in the Turns of which they meet.

To this may be added, that the Run of the Vaſe or Tambour, is not ſtrait, as the lower Part is, but a little circular and prominent in the middle.

In Pilaſters which ſupport Arches, *Palladio* ſhews, that the Proportions muſt be regulated by the Light they let in; and at Angles, by the Weight they ſuſtain

Sir *Henry Wootton* tells us, as to their Sight and Situation, that *Pilaſters* muſt not be too tall and ſlender, leaſt they reſemble Pillars, nor too dwarfiſh and groſs, leaſt they imitate Piles or *Peers* of Bridges.

That Smoothneſs does not ſo naturally become them as a Ruſtick Superficies, for they aim more at State and Strength than Elegancy

That in private Buildings, they ought not to be narrower than $\frac{1}{3}$, nor broader than $\frac{2}{3}$ of the Vacuity, or inter Space, between Pilaſter and Pilaſter; but as for thoſe that ſtand at the Corners, they may have a little more Latitude allow'd them, by Diſcretion for the Strength of the Angles

Palladio obſerves, that in Theatres and Amphitheatres, and ſuch maſſive Works, they have been as broad as the half, and ſometimes as the whole Vacuity or Interſpace

He alſo takes Notice (and others agree with him) that their true Proportion ſhould be an exact Square, but (for leſſening of Expence, and enlarging of Room) they are uſually made narrower in Flank than in Front.

Their principal Grace conſiſts in half or whole Pillars, apply'd to them, in which Caſes, Authors have well obſerv'd that the Columns may be allow'd Something above their ordinary Length, becauſe they lean to ſo good Supporters.

As to the Price of *Pilaſters*, They are ſometimes meaſured and rated by the Foot running Meaſure, and valued at ſo much *per* Piece, according to the Size, Goodneſs of the Materials, and Curioſity of the Workmanſhip

PILASTER *Bricks*, See *Bricks*.

PILASTERS are ſquare Columns, as big at Top as Bottom.

Theſe Pilaſters are often us'd for mere Show, as when they appear inſerted or let within the Wall, not diſcovering above a fifth or ſixth Part of their Bigneſs

Theſe kinds of Pilaſters, which may be call'd flat Pilaſters, are always found to have a better Effect than others, which being intire, ordinarily appear heavy and lumpiſh

When theſe Pilaſters accompany Columns, they ſhould have the ſame Heights with the Columns in every Part, but if they be alone, *i e* if they be not accompanied with any Columns, their Meaſures and Proportions ſhould be varied.

Firſt, In the *Roman*, *Spaniſh* and *Corinthian* Orders, the Capitals of Pilaſters to be well proportioned ſhould be higher than thoſe of Columns, as being broader, whence it follows, that their Shafts ought alſo to be augmented in Proportion.

Secondly, It may be obſerv'd in general, that a Pilaſter made according to the Meaſures or Proportions of a Column, that is, containing an equal Number of Modules in Height, appears much ſhorter with Regard to its Breadth than the Column, and the Reaſon is, that the Sides of the Pilaſters being flat, appear in their full Breadth, which is otherwiſe in the Column, the Shadow of whoſe Roundneſs makes it appear ſlenderer than it really is: So that to make a Pilaſter appear with the Beauty of a Column, the Height of its Shaft muſt be augmented, as well as that of its Capital, and conſequently the Height of its Entablature, and that of its Pedeſtal, muſt be augmented likewiſe

Further, the Capital of a Pilaſter being broader than that of a Column, and the Profile of the Entablature beyond the naked of the Pilaſter, continuing nearly the ſame, the Modillions are found farther apart from each other, than in the Orders of the Columns, whence it likewiſe follows that the Diſtances given for the Intervals of Columns adjuſted by a certain Number of Modillions, won't ſerve for the Intervals of Pilaſters, no more than they will for determining the Proportion of Portico's.

And laſtly, the Modillions being farther a-part from each other, the Cornice ought to have a greater Projecture, in Order to have perfect Squares between the Modillions, whereon the Regularity of the Soffit depends

'Tis neceſſary therefore, to have particular Compoſitions for the Orders of Pilaſters, diſtinct from thoſe Columns, for this Reaſon ſays M *Le Clerc* ſuppoſes the following ones, which anſwer to thoſe of his Order of Columns

Of the Projecture of PILASTERS He ſays, the ordinary Projecture of theſe Pilaſters beyond the Wall, is 10 or 12 Minutes, but when they terminate the Saliant Angle of a Building, their Thickneſs, ſhould, if practicable, be regulated by the Parts of the Soffit or Plafond of the Cornice

When Flutings are us'd in Pilaſters, their Number ſhould be ſeven on each Side, the firſt and laſt of which, may be a little further from the Angle, then the Reſt are from each other, that the Extremities of the Pilaſters, mayn't be too much weakened

In ſome old Monuments we find Pilaſters which have only five Flutings on a Side, but then thoſe are too large, and make the Pilaſters appear little and pitiful, and if there were nine, this would be too fine and ſlender, even for the moſt delicate Orders

He Remarks, that we never make Flutings in the *Tuſcan* Pilaſter, and if by Chance we make any in the *Doric* (which however is very rare) we leave pretty large Spaces next to the two Extremities in Order to fortify the Angles

One may either add a ſingle Fluting in the Projecture or Thickneſs of the Pilaſter, or leave it quite plain, provided it don't exceed ten Minutes

Pilaſters ſplit or cloven from Top to Bottom, M *Le Clerc* ſays in an inner Angle, never have a good Effect, for beſides that their halves have no Symmetry with the entire Pilaſters that anſwer to them, their Capitals do likewiſe become very defective, as is particularly ſeen in the Church of the *Val de Grace*

When Columns and Pilaſters are plac'd under the ſame Entablature, the Entablature muſt be that of the Columns.

When Columns and Pilaſters are plac'd under the ſame Entablature, they ſhould never if poſſible ſtand in the Front Line, by Reaſon of the manifeſt Irregularities that would follow thereupon, they muſt therefore be ſeparated by a Reſſaut or Difference in the Range

A Reſſaut can never conſiſt of leſs than an entire Modillion, without ruining the Regularity of the Parts of the Soffit or Cornice

Further, if the *Reſſaut* don't exceed a Modillion, the Column will remain engag'd in the Body of the Building

When Pilaſters accompany inſulate Columns and ſerve them as a Ground or *arriere*

Corps, they ought to be at a competent Diſtance from each other, to prevent their Capitals from interfering.

When a Pilaſter is plac'd behind a Column, the Breadth of the upper Part of its Capital *ſhould be reduc'd to that of* the upper Part of the Capital of the Column, to the End that their Baſes being of the ſame Breadth, their *Abacus* and Volutes may be ſo too.

PILE [in *Antiquity*] was a Pyramid built of Wood, on which the Bodies of Perſons deceaſed were laid in Order to be burnt.

PILE is alſo us'd to ſignify a Maſs or Body of Building.

PILES [in *Architecture*] are great Stakes rammed into the Earth to make a Foundation to build upon in marſhy Ground.

Amſterdam and ſome other Cities, are wholly built upon Piles. The Stoppage of *Dagenham* Breach is effected by Dove-Tail *Piles* mortois'd into one another, by a Dove-Tail Joint.

PILLAGE [in *Architecture*] is ſometimes us'd by ome Builders, for a ſquare Pillar ſtanding behind a Column to ear up the Arches, having a Baſe and Capital as a Pillar has.

PILLAR [in *Architecture*] s a kind of irregular Column, ound and inſulated, deviating rom the Proportions of a juſt Column.

Pillars are always either too maſſive or too ſlender for a reular Architecture, ſuch are he Pillars which ſupport *Gohic* Vaults or Buildings.

In Effect, *Pillars* are not reſtrain'd to any Rules, their Parts and Proportions being arbitrary.

PILLARS or PIEDROITS of the *Roman* Order. In Portico's where the Columns have *Pedeſtals, the Pillars or Piedroits* ought to be four Modules in Breadth, but if they be more, M. *le Clerc* ſays, they will be ill proportion'd to their Columns, an Inſtance of which we have in the great *Compoſite* Portico of *Palladio*, to which it may be added that the Inter-Columns in that Caſe, would likewiſe be too big, as may be obſerv'd in the *Doric* Order of *Vignola*, where the Pillars of his great Portico, being of five Modules, the Columns are found too far diſtant from one another.

He alſo remarks, that *Palladio* in the *Roman* Order terminates theſe Pillars with the Mouldings of the Baſe of the Pedeſtal, which he continues quite round, ſo that the Baſe of the Pedeſtal, becomes confounded with that of the Piedroit, a Thing, that in his Opinion ought to be avoided.

For if thoſe Mouldings be proportion'd to the Height of the Pedeſtal, they can't be ſo to that of the Pillar. Beſides, that by advancing a good Way within the Paſſage, they become incommodious, and are ſoon broken and defeated.

Vignola terminates theſe Pillars with a plain Zocle, which here ſuits very well.

When the Columns have no Pedeſtals, he terminates the

Pillars with a Zocle, equal to the Baſe of the Column

A *Butting* PILLAR is a Buttreſs or Body of Maſonry, rais'd with a Deſign to prop or ſuſtain the ſhooting of a Vault, Arch or other Work

A *Square* PILLAR, is a maſſive Work of Maſonry, call'd alſo a *Peer* or *Piedroit*, ſerving to ſupport Arches, &c.

PINION [in *Mechanicks*] is an Arbor or Spindle, in the Body whereof are ſeveral Indentures or Notches, which catch the Teeth of a Wheel, that ſerves to turn it round, or a *Pinion* is a leſſer Wheel, which plays in the Teeth of a larger

PINNACLE [in *Architecture*] is the Top or Roof of a Houſe, which terminates in a Point

This Sort of Roof among the Ancients was appropriated to Temples, they making their ordinary Roofs flat, or in the Platform Way

The *Pediment* is ſaid to have taken its Riſe from the Pinnacle

PINNING [with *Bricklayers*] is the faſtening of Tiles together with Heart of Oak, for the Covering of a Houſe, &c Pinning is ſaid by ſome *Suſſex* Workmen, to be done for 8 *d* per 1000, for finding Pins and Pinning of Tiles, but for the Workmanſhip only 6 *d*

PINS *for Tileing* It is cuſtomary to allow two Gallons of Tile Pins to every Thouſand of Tiles Theſe Pins Mr *Leybourn* ſays, are in Price from 3 *d* to 6 *d*. the Gallon.

Others ſay that they uſe a Gallon of Pins to a ſquare and half of Tileing

PIPES [in *Building*, &c.] Canals or Conduits for the Conveyance of Water, &c

Pipes for Water, Water Engines, &c are uſually of *Lead*, *Iron*, *Earth*, or *Wood*, thoſe of Timber, are ordinarily either Oak or Alder.

Iron Pipes are caſt in Forges, their Length is about two Foot ½, ſeveral of which are pieced together by Means of four Screws at each End, with Leather or old Hat between them to ſtop the Water

Earthen Pipes are made by Potters Theſe are fitted into one another, one End being always made wider than the other To join them the cloſer and prevent their leaking, they are covered with Tow and Pitch, Their Length is commonly about two Foot ½

The wooden Pipes are Trees bored with large Iron Augurs of different Sizes, beginning with a leſs, and then proceeding with a larger ſucceſſively; the firſt being pointed, the Reſt form'd like Spoons, increaſing in Diameter from one to ſix Inches they are fitted into the Extremities of each other, and are ſold by the Foot

Leaden Pipes are of two Sorts, the one ſoldered, the other not ſoldered, for the Conſtruction of each Sort, See *Lead* and *Plumbery*

PISTON is a Part or Member of ſeveral Machines, as Pumps, &c

The *Piſton of a Pump*, is a ſhort Cylinder of Metal fitted exactly to the Cavity of the Barrel or Body, and which being work'd up and down alternately in it, raiſes the Water, and when rais'd, preſſes it again, ſo as to cauſe it to force up a Valve, with which it is furniſh'd, and ſo eſcape thro' the Noſe of the Pump.

PITCH.

PITCH [in *Architecture*] is the Angle, a Gable End, and conſequently the whole Roof of a Building

If the Length of each Rafter be ¾ of a Building, the Roof is ſaid to be *True Pitch*

If the Rafters are longer, 'tis ſaid to be a *high* or *ſharp pitch'd* Roof, if ſhorter, which ſeldom happens, it is ſaid to be a *low* or *flat pitch'd* Roof

PITCHING, the ſame as *Paving*, which ſee

PIVOT [in *Building*] is a Foot or Shoe of Iron or other Metal, ordinarily conical or terminating in a Point, by Means of which a Body which is intended to turn round, bears on another, fix'd at Reſt, and perform its Turns or Circumvolutions

Large Gates, *&c* uſually turn on Pivots The Ancients relate that they had Theatres in *Rome*, which would contain 80000 People, which yet turned on a ſingle Pivot

PLACARD [in *Architecture*] is the Decoration of the Door of an Apartment, conſiſting of a *Chambranle*, crown'd with its *Freeze* or *Gorge*, and its Corniche ſometimes ſupported by Conſoles.

PLACE [in *Opticks*] or *Optick* PLACE, is the Point to which the Eye refers an Object.

PLACE *Bricks*, See *Bricks*.

PLAFOND }
PLATFOUND } [in *Architecture*] is the Ceiling of a Room whether it be flat or arch'd, lin'd with Plaiſter or Joiner's Work, and frequently enrich'd with Painting

PLAFOND is alſo more particularly us'd for the Bottom of the Projecture of the *Larmier*, of the Cornice, call'd alſo the *Soffit*

PLAIN *Cornice* See *Cornice*

PLAIN FIGURE [in *Geometry*] is a Plane Surface, from every Point of whoſe Perimeter, Right Lines may be drawn to every other Point in the ſame

PLAIN *Angle* [in *Geometry*] is an Angle contain'd under two Lines or Surfaces, ſo call'd in Contra-diſtinction to a ſolid Angle

PLAIN *Triangle* [in *Trigonometry*] is a Triangle included under three Right Lines or Surfaces, in Oppoſition to a ſpherical or mixt Angle

PLAIN *Trigonometry*, is the Doctrine of Plain Triangles, their Meaſures and Proportion

PLAIN GLASS *Mirror*, *&c* [in *Opticks*] is a Glaſs or Mirror, whoſe Surface is flat or even

PLAIN *Tile* See *Tile*

PLAIN SCALE, is a thin Ruler, either of Wood or Braſs, whereon are gratuated the Lines of Chords, Sines and Tangents, Leagues, Rhumbs, *&c.* and is of ready Uſe in moſt Parts of the Mathematicks

PLAIN *Table*, is an Inſtrument u'ſd in ſurveying of Land

1. The Table it ſelf, is a Parallelogram of Wood, 14 Inches and a half long, and about 11 Inches broad

2 A Frame of Wood fix'd to it, ſo that a Sheet of Paper being laid on the Table, and the Frame being forc'd down upon it, ſqueezeth in all the Edges, and makes it lie firm and even, ſo that a Plot may be conveniently drawn upon it

Upon one Side of this Frame ſhould be equal Diviſions for drawing Parallel Lines, both long Ways and croſs Ways (as Occaſion may require) over the Paper, and on the other Side, the 360 Degrees of a Circle, projected from a Braſs Centre, conveniently plac'd on the Table.

3 A Box with a Needle and Card, to be fix'd with two Screws to the Table, very uſeful for placing the Inſtrument in the ſame Poſition upon every remove

4 A three legg'd Staff to ſupport it, the Head being made ſo as to fill the Socket of the Table, yet ſo as the Table may be eaſily turn'd round upon it, when 'tis fix'd by the Screw

5 An Index, which is a large Ruler of Wood (or Braſs) at the leaſt 16 Inches long, and two Inches broad, and ſo thick as to make it ſtrong and firm, having a ſloped Edge (call'd the fiducial Edge) and 2 Sights of one Height (the one of which has a Slit above and a Thread below) to be ſet in the Rulers, ſo as to be perfectly of theſame Diſtance from the fiducial Edge

Upon this Index it is uſual to have many Scales of equal Parts, as alſo Diagonals and Lines of Chords.

By this Inſtrument the Draught or Plan is taken upon the Spot, without any future Protraction or Plotting

PLASTERING, ſome Workmen in *Suſſex* ſay, that they have for Lathing and Plaſtering with Lome on both Sides, 3*d per* Yard, but with white Lime and Hair Mortar on both Sides, 4*d. per* Yard

Some tell us that at *Tunbridge Wells* they will do the Plaiſtering of Walls (where they plaſter over all the Timber) and Cielings, for 2*s* 10*d. per* Square, and ſome ſay, they have had it done for 2*s* 6*d*.

Of Plaiſtering Cielings] They have in *Suſſex* for Plaſtering of Ceilings, Lathing and finiſhing, 4*d per* Yard

And in ſome Countries, where they make their Plaſter of Reed, Lime and Hair, they perform the Workmanſhip ſingly for 3*d per* Yard, but if the Workmen find all Materials, 'tis worth 5*d*. or 6*d*.

Plaſtering with rough Mortar, call'd *Rough Caſting*] In *Kent* they Rough caſt upon old Loam-Walls, that is they give them one Coat upon the Loam of *Rough Caſt* or *Rough Mortar*, tho' it be commonly

Struck ſmooth like Lime and Hair, for 3 ½ *d* *per* Yard, Workmanſhip only.

But if the Wall be new, and Lathed and Plaſtered with Loam on both Sides, they have 4 *d* *per* Yard for Workmanſhip.

But if the Rough Caſting be wrought in Flouriſhes, they have 8 *d* *per* Yard for Workmanſhip ſingly, but if the Workman find all Materials, 'tis worth from 1 *s* to 3 *s* *per* Yard, according to the Goodneſs and Variety of the Work

Of Plaſtering on Laths, in Imitation of Brick] For this Sort of Work, the Plaſter is made of Powder of Bricks, ſharp Sand, Lime and ſome Red Oker

Some of this Plaſtering will look like a Brick Houſe, ſo as to deceive Paſſengers paſſing by, and look well for 20, 30, or 40 Years. This Work is valued at 1 *s* *per* Yard for Workmanſhip only

Of Plaſtered Floors] Mr *Wing* ſays this Work is worth, (the Workman finding all Materials) 1 *s* 4 *d* *per* Yard, but the Workmanſhip only from 4 *d* to 6 *d*

Plaſter may be had at the Pits for 4 *s* or 4 *s* 6 *d* *per* Load, or 1 Hundred Weight, which will lay about 40 Yards of Flooring

Of White Waſhing] With Size upon plaſtered Walls, is uſually reckon'd at 2 *d* *per* Yard

Of Meaſuring] This is uſually computed by the Yard ſquare, as *Paving* is See *Paving* But you are to take Notice, that in meaſuring Partitions, if the Workman finds Materials, the Doors and Windows being meaſured by themſelves, are deducted out of the whole, as is alſo ⅛ Part of the Reſt, for the Quarters in rendering Work

But if the Workman does not find Materials, he does not commonly make any Allowance for them the Trouble of cutting and fitting the Laths being accounted equivalent to the void Spaces, left for the Doors and Windows

Nor is there to be made any Allowance in Caſe of Workmanſhip only (in rendering) for the Quarters, Braces, or Interties, the Work being as much (if not more) than if it were all Plain See *Pargeting*

The Meaſuring of PLASTERERS *Work*

PLASTERERS Works are chiefly of two Kinds

1*ſt* Lath'd and Plaſtered Work, which they call *Ceiling*.

2*dly* Render'd Work which is of two Sorts, *viz* upon Brick Walls or between Quarters, in the Partitions between Rooms, all which are meaſured by the Yard Square, or Square of 3 Feet, which is 9 Feet

1*ſt* Of *Ceiling* If a Ceiling be 59 Feet, 9 Inches long, and 24 Feet 6 Inches broad, how many Yards are contain'd in that Ceiling?

Multiply 59 Feet, by 24 Feet, 6 Inches, and the Product will be 1463 Feet, 10 Inches, 6 Parts, which divided by 9, the Quotient will be 172 Yards, 5 Feet

F	I	
59	9	
24	6	
236		
118		
209	10	6
18	00	0
1463	10	6

59 75
24 15
29875
23900
11950
9) 1463 875
Anſwer 162 5

By Scale and Compaſſes

Extend the Compaſſes from 9 to 59 Feet, 9 Inches, and that Extent will reach from 24 Feet, 6 Inches, to 162 5 Yards

* 2dly *Of Rendering*

Example If the Partitions between Rooms be 141 Feet, 6 Inches about, and 11 Feet 3 Inches high, how many Yards do thoſe Partitions contain?

Multiply 141 Feet 6 Inches, by 11 Feet 3 Inches, and the Product will be 1591 Feet, 10 Inches, 6 Parts, which being divided by 9, will give 176 Yards, 7 Feet, the Anſwer

F.	I	
141	6	
11	3	
1556	6	
35	4	6
9) 1591	10	6
Anſwer 176	7	0

141 5
11 25
7075
2830
1415
1415
9) 1591 875
176 87

Anſwer 176 87 Yards

By Scale and Compaſſes

Extend the Compaſſes from 9 to 141 5, and that Extent will reach from 11 25 to 176. 87 Yards.

Note 1 If there are any Doors, Windows or the like in the Partitioning, Deductions muſt be made for them.

2. That when *Rendering* upon Brick-Walls is meaſured, no Deductions are to be made, but when *Rendering* is meaſured between Quarters, one fifth Part may be very well deducted for the Quarters, Braces and Interties

Note 3 Whiting and Colouring are both meaſured by the Yard, as *Cieling* and *Rendering* were, and likewiſe in *Whiting* and *Colouring*, one fourth or at leaſt one fifth Part is to be added, as one fifth Part is deducted in Rendering between Quarters.

PLAN
PLAIN
PLANE [in *Geometry*] is a *plain Figure* or Surface, lying evenly betwixt its bounding Lines. It is by *Wolfius* defin'd to be a Surface, from every Point of whoſe Perimeter, a Right Line may be drawn to every other Point in the ſame.

As the Right Line is the ſhorteſt Extent from one Point to another, ſo is a *Plane* the ſhorteſt Extenſion between one Line ond another

Geometrical PLANE [in *Perſpective*] is a Plane Surface, parallel to the Horizon, plac'd lower than the Eye, in which the viſible Objects are imagined without any Alteration, except that they are ſometimes reduc'd from a greater to a leſſer Size

Horizontal PLANE [in *Perſpective*] is a Plane which is parallel to the Horizon, and which paſſes thro' the Eye, or hath the Eye ſuppos'd to be plac'd in it

PLANE *of the Horopter* [in *Opticks*] is that which paſſes through the Horopter, and is perpendicular to the Plane of the optical Axes

PLANE *Numbers*, is that which may be produc'd by the Multiplication of two Numbers the one into the other, thus 6 is a Plane Number, becauſe it may be produc'd by the Multiplication of 3 by 2, ſo likewiſe 15 is a Plane Number, becauſe it is produc'd by multiplying 5 by 3, and 9 is a Plane Number, produc'd by the Multiplication of 3 by 3

PLANE PROBLEM [i the *Mathematicks*] is ſuch a one as cannot be ſolv'd Geometrically, but by the Interſectio either of a Right Line and Circle, or of the Circumferenc of two Circles, as having th greater Side given, and th Sum of the other two, of Right angled Triangle, to fin the Triangle

To deſcribe a Trapezium which ſhall make a given Are of four given Lines, and ſuc a Right Line can cut a Circle or one Circle another, but i two Points

PLANE *of Reflection* [in *Catoptricks*] is that which paſſes through the Point of Reflectio and is always Perpendicular t the Plane of the Glaſs or re flecting Body

PLANE *of Refraction*, is Surface drawn through the in cident and refracted Ray

PLANE *Surface*, is th which lie even between i bounding Lines, and as Right Line is the ſhorteſt E

tenſi

tenſion from one Point to another, ſo a plain Surface is the ſhorteſt Extenſion from one Line to another

Vertical PLANE, [in *Opticks* &c] is a Plane Surface which paſſes along the principal Ray, and conſequently through the Eye, and is Perpendicular to the Geometrical Plane

Horizontal PLANE [in *Mechanicks*] is a Plane level or parallel to the Horizon

Inclin'd PLANE [in *Mechanicks*] is a Plane which makes an Oblique Angle, with an Horizantal Plain

PLANE [in *Joinery*, &c] is an Edg'd Tool or Inſtrument for paring and ſhaving Wood ſmooth, even, &c

It conſiſts of a Piece of Wood very ſmooth at Bottom, as a Stock or Shaft, in the middle of which is an Aperture, thro' which a Steel Edge or Chiſſel placed Obliquely paſſes, which being very Sharp, takes off the inequalities of the Wood, it is ſlid along

Planes have various Names according to their various Forms, Sizes and Uſes

1 The *Fore*-PLANE which is a very long one, and is uſually that which is firſt uſed, the Edge of its Iron, or Chiſſel is not ground Streight, but Riſes with a Convex Arch in the middle, to bear being ſet the ranker the uſe of it being to take off the greater irregularities of the Stuff, and to prepare it for the ſmoothing Plane.

2 The *ſmoothing* PLANE is ſhort and ſmall, its Chiſſel or Iron being finer, its uſe is to take off the greater irregularities left by the *Fore-plane*, and to prepare the Wood for the Jointer

3 The *Jointer* is the longeſt of all, its Edge being very fine, and not ſtanding above a Hair's Breadth It is uſed after the Smoothing Plane, and is chiefly deſigned for ſhooting the Edge of a Board perfectly ſtrait, for jointing ſmooth Tables, &c

4 *The Strike Block* is like the Jointer, but ſhorter Its Uſe is to ſhoot ſhort Joints

5 *The Rabbet* PLANE is us'd in cutting the upper Edge of a Board, ſtrait or ſquare, down into the Stuff, ſo that the Edge of another, cut after the ſame Manner, may join in with it on the Square, it is alſo us'd in ſtriking *Facia*'s in Mouldings The Chiſſel or Iron of this Plane is full as broad as its Stock, that the Angle may cut ſtrait, and it delivers its Shavings at the Sides, and not at the Top, like the others

6 *The Plow*, a narrow Rabbet Plane, with the Addition of two Staves, whereon are Shoulders The Uſe of it is to plow a narrow ſquare Groove on the Edge of a Board

7 *Moulding* PLANES, of theſe there are various Kinds accommodated to the various Forms and Profiles of the Mouldings, as the *round Plane* the *hollow Plane*, the *Ogee* the *Snipes Bill*, &c. which are all of ſeveral Sizes, from hal an Inch, to an Inch and half.

T

uſe the *Moulding Planes* on ſoft Wood, as Deal, *&c.* They ſet the Iron to an Angle of 45, with the Baſe or Socle of the Plane. On hard Wood, as Box, *&c* they ſet the Iron to an Angle of 80 Degrees; ſometimes quite upright

To work on hard Wood, the Edge or Baſil is ground to an an Angle of 18 or 20 Degrees, to work on ſoft Wood, to an Angle about 12, for the more acute the Baſil is, the ſmoother the Iron will cut, but the more obtuſe, the ſtronger

PLANIMETRY, is that Part of *Geometry* which conſiders Lines and Plain Figures, without any Conſideration of Heights or Depths

The Word is particularly reſtrain'd to the meaſuring of Planes or Surfaces, in Oppoſition to *Stereometry*, or the meaſuring of Solids

PLANO *Concave Glaſs* or *Lens*, is that, one of whoſe Surfaces is Concave, and the other Plain

The Concavity is here ſuppos'd to be ſpherical, unleſs the contrary be expreſs'd

PLANO *Convex Glaſs* or *Lens*, is that, one of whoſe Surfaces is Convex, and the other Plain

The Convexity of this is ſuppos'd to be ſpherical, unleſs the Contrary be expreſs'd,

PLASTER } A Compoſi-
PLAISTER } tion of Lime ſometimes with Hair, ſometimes with Sand, *&c* for Pargeting or Covering over the Nakedneſſes of a Building

PLASTER *of Paris*, is a Foſſil Stone, of the Nature of a Lime-Stone, ſerving to many Purpoſes in Building, and is alſo us'd in Sculpture, in moulding and making of Statues, Baſſo Relievo's, and other Decorations in Architecture

It is dug out of Quarries, in ſeveral Places near *Paris*, whence it takes its Name, the fineſt of it is that of *Montmartre*

Crude PLASTER of *Paris*, is the Native as it comes out of the Quarry, in which State it is us'd, as Hards in the Foundation of Buildings

Burnt PLASTER is the Native calcin'd like Lime in a Kiln or Furnace, pulveriz'd or diluted with Water or other Liquid in working it In this State it is us'd as Mortar or Cement in Building

It being well ſifted and reduc'd to an impalpable Powder, it is us'd in making Figures in Sculpture

PLASTICE or *Plaſtic Art*, a Branch of Sculpture, being the Art of forming Figures of Men and other Animals, in Plaſter, Clay, Stuc, *&c*

It is not only comprehended under Sculpture, but is indeed Sculpture it ſelf, but with this Difference, that the Plaſterer or *Plaſtee* (by his *Plaſtic Art*) makes Figures by Additions, but the Carver by Subtraction, whereupon *Michael Angelo* was wont to ſay (pleaſantly) that Sculpture was nothing but a Purgation of Superfluities, for take away from a Piece of Wood or Stone, all that is ſuperfluous, and the Remainder is the intended Figure

The *Plaſtic Art* is now chiefly us'd among us in Fret-Work Ceilings, but the *Italians* apply it to the Mantlings of Chimneys with great Figures, a cheap Piece of Magnificence, and almoſt as durable within Doors, as harder Forms in the Weather

PLAT-BAND [in *Architecture*] ſays M *Perrault* is any flat ſquare Moulding, having leſs Projecture than Height, ſuch are the Faces or Faſcie of an Architrave, and the *Plat-Bands* of the Modillions of a Cornice

Theſe *Plat-Bands* are ordinarily croſs'd with Bars of Iron, when they have a great *Bearing*, but it is much better to eaſe them by Arches of Diſcharge built over them

PLAT-BANDS *of Flutings* are the Liſts or Fillets between the Flutings of the *Ionic*, *Corinthian* and *Compoſite* Columns, they are each in Breadth ¼ of the Flute

Plat-Bands are alſo a ſquare Moulding, ſet at the End of the Architrave of the *Doric* Order

The *Plat-Band* is ſignified by *Vitruvius* by the Words, *Faſcia*, *Tænia* and *Corſa*

PLAT-FORM [in *Architecture*] is a Row of Beams which ſupport the Timber Work of a Roof, and lie on the Top of the Wall, where the Entablature ought to be raiſ'd

The Term is alſo us'd for a kind of Terras Walk or even Floor on the Top of a Building, from whence we may take a fair Proſpect of the adjacent Country

So an Edifice is ſaid to be cover'd with a Platform when it is flat at Top, and has no arched Roof or Ridge

Platform is ſometimes us'd to ſignify the Ichnography or Draught of the Ground-Plot of an Houſe.

Moſt of the Eaſtern Buildings are covered with *Platforms*, as alſo were thoſe of the Ancients *Cæſar* is ſaid to have been the firſt among the *Romans* who obtain'd leave to build his Houſe with a Ridge or Pinnacle

PLATFOND is a *French* Word, us'd for the Ceiling or Roof of a Chamber or other Room The ſame as *Soffit*

PLATONICK BODIES; the ſame that are otherwiſe call'd *Regular Bodies*

PLINTH [in *Architecture*] is a flat ſquare Piece or Table in Form of a Brick (from πλίνθος in Gr ſignifying a Brick) under the Mouldings of the Baſes of Columns and Pedeſtals

It is us'd as the Foot or Foundation of Columns, ſeeming to have been originally intended to prevent the Bottom of the Primitive wooden Pillars from rotting

The *Plinth of a Statue* is a Baſe or Stand, either flat, round or ſquare, ſerving to ſupport a Statue

Plinth of a Wall is a Term us'd by Bricklayers for two or three Rows of Bricks, which advance out from the Wall, or it is us'd in the General for every flat, high Moulding, ſerving

ing in a Front Wall to mark the Floors, or to ſuſtain the Eaves of a Wall, and the Larmier of a Chimney.

Vitruvius calls the *Tuſcan Abacus* Plinth, on Account of the Reſemblance it bears to a Brick It is alſo call'd *Orlo*

PLUMB LINE, a Name given by Artificers to a *Perpendicular*, it is thus call'd, becauſe uſually deſcrib'd by Means of a Plummet.

PLUMBERY, See *Lead*

PLUMMET }
PLUMB RULE } is an Inſtrument
PLUMB LINE }
us'd by Carpenters, Maſons, to draw Perpendiculars withal, in Order to judge whether Walls, &c be upright Planes, horizontal and the like.

It is thus call'd from *Plumbum*, i e a Piece of Lead, faſtened to the End of a Thread or Chord

Sometimes the String deſcends along a wooden Ruler, &c rais'd perpendicular on another, in which Caſe it becomes a Level

POINT [in *Geometry*] is that which is ſuppos'd to have neither Breadth, Length nor Thickneſs, but to be indiviſible

1 The Ends or Extremities of Lines are Points.

2 If a Point be ſuppos'd to be mov'd any Way, it will by its Motion deſcribe a Line

POINT [in *Perſpective*] is a Term us'd for various Parts or Places, with Reſpect to the Perſpective Plane

Objective POINT, is a Point on a Geometrical Plane, whoſe Repreſentation is required on the Perſpective Plane

POINT *of Concourſe* } [in
POINT *of Concurrence* } *Opticks*] is that Point where the viſual Rays, being reciprocally inclin'd, and ſufficiently prolonged, meet together, are united in the middle, and croſs the Axis This Point is moſt uſually call'd the *Focus*, and ſometimes the *Point of Convergence*

POINT *of Diſperſion*, is that wherein the Rays begin to diverge, which is uſually call'd the *Virtual Focus*

POINT *of Incidence* is a Point on the Surface of a Glaſs or other Body, wherein a Ray of Light falls, and as ſome expreſs it, is that Point of a Glaſs from which a Ray parts after its Refraction, and when it is returning into the rare Medium again.

POINT *of View*, with Reſpect to Building, &c is a Point at a certain Diſtance from a Building or other Object, wherein the Eye has the moſt advantageous View or Proſpect of the ſame

This *Point* is uſually at a Diſtance equal to the Height of the Building, as for Inſtance To examine with Judgment the whole of the celebrated Church of the *Invalids* at *Paris*, a Perſon muſt not ſtand at above 340 Foot diſtant from it, which is pretty near its Height

To be able to judge of the Ordonnance of its Facade and Frontiſpiece, and the Regularity of its Order, the Eye ſhould be as far off as the

Frontiſpiece is high, *viz* 100 Foot

But to examine the Correctneſs of its Profiles, and the Spirit of its Ornaments, the Eye ſhould only be diſtant the Height of the *Doric* Order, which is about 40 Foot, if it be nearer, the Parts being too much ſhorten'd, will appear out of Proportion.

A vague or indeterminate Point has a different Effect from the *Point of View*, in that, in looking at a Building from an indeterminate Point, the Eye can only form an Idea of the Magnitude of its Maſs, by comparing it with other Buildings adjacent to it

POINT *of Reflection*, is a Point on the Surface of a Glaſs or other Body, whence a Ray is reflected

POINT *of Refraction*, is a Point in the Surface of a Glaſs or other reflecting Surface, wherein the Refraction is effected

POITRAL, *See Architrave*

POLYGON [in *Geometry*] A term in the General ſignifying any Figure of many Sides and Angles, tho' no Figure is call'd by that Name, except it have more than four or five Sides

If the Sides and Angles be equal, the Figure is call'd a Regular Polygon Polygons are diſtinguiſh'd according to the Number of their Sides, thoſe of five Sides, are call'd *Pentagons*, thoſe of 6, *Hexagons*, thoſe of ſeven, *Heptagons*, thoſe of eight, *Octagons*, &c

Euclid demonſtrates theſe which follow

1. Every Polygon may be divided into as many Triangles as it has Sides.

2. The Angles of any Polygon taken together, will make twice as many Right ones, except 4, as the Figure has Sides,

3 Every Polygon circumſcrib'd about a Circle, is equal to a Rectangled Triangle, one of whoſe Legs ſhall be the Radius of a Circle, and the other the Perimeter or Sum of all the Sides of the Polygon

POLYGRAM is a Geometrical Figure, conſiſting of many Lines

POLYHEDRON [in *Geometry*] is a Body comprehended under ſeveral Faces or Sides; ſuch are all the five Regular Bodies

POLYHEDRON [in *Opticks*] is a Glaſs or *Lens*, conſiſting of ſeveral plain Surfaces, diſpos'd into a Convex Form, popularly call'd a *Multiplying Glaſs*

POLYHEDROUS FIGURE [in *Geometry*] is a Solid contain'd under, or conſiſting of many Sides, which if they are regular Polygons, all ſimilar and equal, and the Body be inſcribable within the Surface of a Sphere, 'tis then call'd a Regular Body

POLYOPTRUM [in *Opticks*] a Glaſs through which Objects appear multiply'd, but diminiſh'd It differs both in Structure and Phænomena

POLYSCOPES or multiplying Glaſſes, are ſuch as repreſent to the Eye one Object as many

PORCH [in *Architecture*]

d of Veſtible ſupported by Columns, much uſ'd at the Entrance of the ancient Churches.

In the ancient Architecture *Porch* was a Veſtible or Diſpoſition of inſulated Columns, uſually crown'd with a Pediment, forming a Covert Place before the principle Door of either a Temple or Palace

When they had four Columns in Front, they were call'd *Tetraſtyles*, when 6, *Hexaſtyles*, when 8, *Octoſtyles*, when 10, *Decaſtyles*, &c

PORIME } [in *Geometry*]
PORIMA } is a Theorem or Propoſition, ſo eaſy to be demonſtrated, that it is almoſt Self-evident, as that a Chord is all of it within the Circle

And on the Contrary, they call that an *Aporime*, which is ſo difficult as to be almoſt impoſſible to be demonſtrated, as the ſquaring of any aſſign'd Portion of *Hippocrates*'s *Lunes* was till lately

PORISTICK *Method* [in *Mathematicks*] is that which determines when, by what Way, and how many different Ways a Problem may be reſolv'd.

PORPHYRY, a precious kind of Marble, of a browniſh red Colour, frequently interſpers'd with white Stains, anciently brought from *Egypt*, and exceeding all other in hardneſs

The Art, which the Ancients had, of cutting *Porphyry*, ſeems o be intirely loſt And indeed t is hard to conceive what kind of Tools they muſt have us'd for faſhioning of thoſe large Columns, and other Works in Porphyry, found in the City of *Rome*

One of the moſt conſiderable Pieces that now remains intire, is a Tomb of *Conſtantia*, Daughter of the Emperor *Conſtantine*, in the Church of St *Agnes*, without the Walls, commonly call'd the Tomb of *Bacchus*, becauſe of ſeveral Boys repreſented upon it playing among the Vine Leaves And that of *Appollo*, and the Buſts of 12 Emperors, all of *Porphyry*, in the Palace of the *Tuilleries*

Some of the ancient Pieces ſeem to have been wrought with a Chiſſel, others with the Saw, others, with Wheels, and others ground by Degrees with Emery

Yet the modern Tools will ſcarce touch *Porphyry*, ſo that it may be concluded, either that the Ancients had the Secret of tempering Steel better than we now have, or that as ſome imagine, they had the Art of ſoftening the *Porphyry* But it is rather more probable, that Time and the Air have contributed to increaſe its hardneſs

Mr *Addiſon* informs us, he ſaw a Workman in *Rome*, employ'd in the cutting of *Porphyry*, but his Advances were exceeding ſlow, and almoſt inſenſible

The only Way the *Italian* Sculptors have of working the Pieces of old *Porphyry* Columns that are ſtill remaining (for the *Porphyry* Quarries are long ſince loſt) is with a Braſs

Saw without any Teeth With this together with Emery and Water, they rub and wear it with infinite Patience

Many Perſons have endeavoured to retrieve the ancient Art, particularly *Leon Baptiſta Alberti*, who ſearching after the neceſſary Temper, tells us he found Goat's Blood the beſt of any, but yet even this avail'd but little, for in working with Chiſſels temper'd herein, Sparks of Fire came more plentifully than Pieces of the Stone

By this Means Sculptors were able to make a flat or oval Form, but could never attain to the making any Thing like a Figure

It is indeed reported that *Coſmo de Medici*, in the Year 1555, diſtill'd a Water from certain Herbs, by the Help of which his Sculptor, *Franciſco Tadda* gave his Tools ſuch an admirable Hardneſs, that he perform'd ſome fine Works with them, particularly our Saviour's Head in *Demi-Relievo*, *Coſmo*'s Head, and his Dutcheſſes Even the very Hair and Beard, which were very well done, how difficult ſoever it was, ſo that there is nothing better in all the Works of the Antients but the Secret ſeems to have died with him

The *French* have lately found out another Method of cutting *Porphyry*, *viz* with an Iron Saw without Teeth, and *Gres*, or a kind of Free-Stone, pulveriz'd and Water.

The Authors of this Invention, pretend they could perform the whole Contour of a Column hereby, had they Matter to work on.

PORTAL, [in *Architecture*] a little ſquare Corner of a Room, cut off from the reſt of the Room, by Wainſcot, frequent in the antient Buildings; but now diſus'd

It is alſo us'd for a little Gate, where there are 2 Gates of a different Bigneſs It alſo ſometimes ſignifies a kind of Arch of Joiners Work before a Door

PORTAIL, [in *Architecture*] ſignifies the Face or Frontiſpiece of a Church, view'd on the Side, wherein the great Door is, Alſo the great Door of a Palace, Caſtle &c

PORTICO, [in *Architecture*] is a kind of Gallery built on the Ground, or a Piazza encompaſs'd with Arches, ſupported by Columns, where People walk under covert

The Roof is commonly vaulted This was by the Antients call'd Lacunar

Altho' the Word *Portico* be deriv'd from *Porta* i e a Gate or Door, yet it is apply'd to any Diſpoſition of Columns which form a Gallery, without any immediate relation to Doors or Gates

The moſt celebrated Portico's of Antiquity were thoſe of Solomon's Temple, which form'd the *Atrium* and encompaſs'd the Sanctuary, that of *Athens*, built for the People to divert themſelves in, and wherein the Philoſophers held their Diſputations and Converſations, which was the Occaſion of the Greek *Stoicks* of στοὰ Gr. a *Portico*: and that of *Pompey* at *Rome*, erected merely for Magnificence, conſiſting of ſeveral Rows of Columns, ſupporting a Platform of vaſt Extent, a Deſign of which *Serlio* preſents us with in his *Antique* Buildidgs

Among the Modern *Portico's* the moſt celebrated is the *Piezza* of *St Peter* of the *Vatican*, that of *Covent Garden*, the Work of *Inigo Jones*, is alſo much admired.

M *Le Clerc* ſays, tho' we have but few Inſtances of *Arches* or *Porticos* ſupported by Columns, yet nothing hinders but that they may be us'd where the Architecture is not requir'd to be very ſtrong, as in a plain open Gallery, ſerving for a Paſſage or Communication between two Parts of an Houſe, or where 'tis deſired to have a ſlight Terraſs in the Front of a Building and a Gallery or Portico underneath

In a Portico of this Kind, he would have nothing but the Archivolte upon the Column, the Corniche ſhould be plac'd over the Archivolte.

PORTRAIT, } [in *Painting*] the Repreſentation of a
PORTRAITURE, } Perſon and eſpecially a Face done from the Life

PORTLAND *Stone*, Slabs of *Portland* Stone (ready poliſh'd for Chimney Foot Paces) 1 *s.* 8 *d* per Foot ſuperficial It is a Stone much us'd in Building, and much ſofter and whiter than *Purbeck*.

PORT-NAILS, ſee *Nails*.

POSTS, [in *Building*] pretty big Pieces of Timber, plac'd upright in Houſes &c

PRINCIPAL POSTS, are the Corner Poſts of a Houſe, and the Poſts fram'd into Breſſummers, between the principal *Prick-Poſts* for ſtrengthening the Carcaſs of a Houſe

A *Method* of *Preſerving Poſts*] It is a very excellent Method of preſerving Poſts from rotting, to burn the Ends of them that are to be ſet into the Ground

POST and RAIL, ſee *Fencing* and *Paleing*

POUND NAILS, ſee *Nails*

POUDERINGS, [in *Architecture*] a Term ſometimes us'd for Devices, in filling up vacant Spaces in carv'd Work.

PRICK POST ſee *Poſts*

POWERS, [in *Mechanicks*] is *whatever can move a heavy Body*, and is therefore call'd the *moving Force*, thus Weight is a Power in Reference to a heavy Body, which it may move

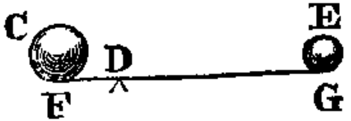
Power is twofold, that is, either *animate* as the Power of Men, Horſe &c, in pulling, drawing &c, or *inanimate*, as the ſpecifick Gravity of a Body of Gold, Iron, Stone Water &c, as one Pound two Pounds &c of Weight

The Quantity of Power is eſtimated by the Quantity o Weight of the Body which i ſuſtains, that is, when a Powe ſuſtains twice or thrice its ow Weight, then we ſay that tha Power is double or triple tha Weight which it doth ſuſtain

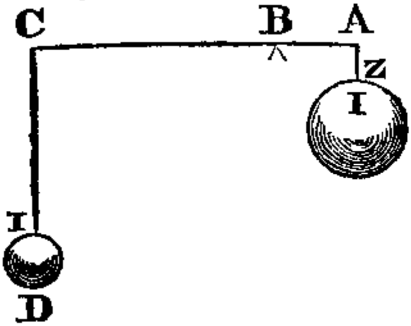
2 The Manner of applyin a Power to a *Lever* may be immediatly on the *Lever*, as th

Weigh

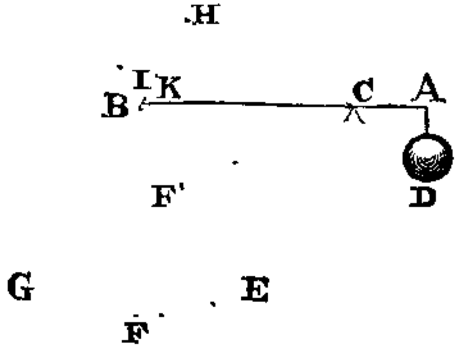
Weight E laid on the End of the *Lever* G F.



Or at ſome Diſtance from it, as the Weight D hung on the Point C, by Means of the Chord D C and that right Line in which a Power or heavy Body endeavours to move in, is call'd the Line of Direction of that Body: So C I is the line of Direction of the Body D, and A Z of the Weight I.



The real Application of a *Power* to a *Lever* is that Angle, which is conſtituted by a *Lever* and *Line of Direction* at their Point of meeting thus the Angle A B E conſtituted by the line of Direction E B and the *Lever* A B is the Application of the Power E So likewiſe are the Angles A B F and A B G Applications of the *Powers* F and G



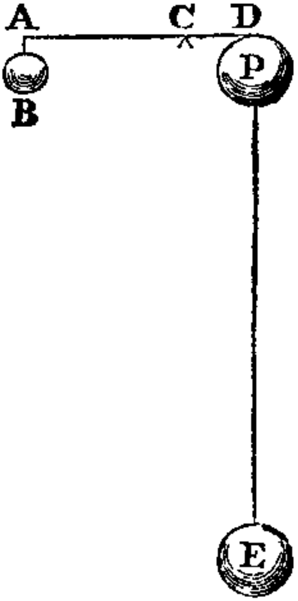
The Power F, which is apply'd to the *Lever* F at Right Angles, hath the greateſt Effect, not only of the other two Powers E and G, but of all others that are not Perpendicular to the Lever A B.

The Proof

1 The Diſtance of a Weight, or a Power from the *Fulcrum* is the neareſt Diſtance contain'd between the *Fulcrum* and

Hence it is evident, that if the Power G was to thruſt or preſs at H on B, its Force would be the very ſame, as when pulling at G, and that when Workmen apply their Strength to raiſe up heavy Weights, they ſhould always endeavour to apply the ſame as near to a Right Angle with a Lever, as they poſſibly can

Queſtion Has not a Power as P, being hung cloſe to the *Lever* A D, a greater Force than when hung on the ſame Point D at the End of a long Cord or Line, as the Weight E?



Anſwer. No? If the Bodies P and E are equal, the Body E will have the ſame Force as the Body P, and if the Gravity or Weight of the Cord be conſidered and added to it, it will have a greater Force than the Body P, for were the Weight E to be ſuſtain'd by the End of the Cord at D, both their Weights muſt be ſuſtain'd at the ſame Time

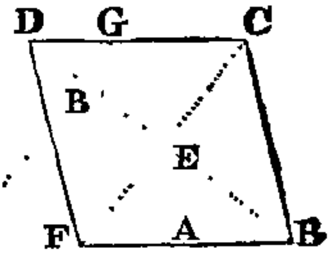
As to the natural Deſcent of heavy Bodies and of their Line of Direction, in which they endeavour to deſcend,

A heavy Body naturally deſcends to the loweſt Place it can go, provided that its Deſcent is not oppos'd by any other heavy Body

And as all the Parts of *Homogeneous* Bodies have an equal Preſſure about their Centres of Gravity, therefore the chief Endeavour of Bodies to deſcend, is made by the Deſcent of their Centres of Gravity

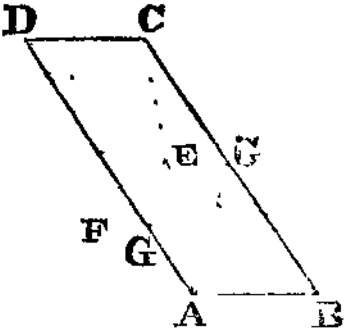
For if the Centre of Gravity of a Body do not deſcend, but remain fix'd, the whole Body will remain fix'd alſo, becauſe it is to the Centre of Gravity, that all the Parts of the Body have a cloſe Adherence

Hence it is plain, that the inclin'd Body C D B A cannot fall towards F, which it inclines to, becauſe its Centre of Gravity E, muſt be obliged to aſcend and paſs through the Arch



E P, which it cannot do, the Part or Quantity G C A B ſtanding over the Baſe, wherein the Centre of Gravity is, being greater than the inclining Part G D A.

Therefore it is evident, that no ſuch Body can deſcend, when the Line of Direction or Centre of Gravity doth not exceed the Extremes of the Baſe B A.



And on the Contrary, when the Centre of Gravity of an inclin'd Body, as E exceeds the Limits of the utmoſt Perpendicular, as G A, whereby the Part ſtanding over the Baſe G B A is leſſer than the inclining Part G A C D Then ſuch Bodies will fall, for the Centre of Gravity E, having A for its Centre, will freely deſcend in the Arch E F

Now 'tis very plain, that to have a Body remain ſtedfaſt upon its Baſe, and not inclin'd, the Line of Direction muſt of Neceſſity fall in ſome Part of the Baſe of the ſaid Body, or otherwiſe it will naturally fall

Whence it follows, that the leſſer the Baſe of any upright Body is, the eaſier it will move out of its Poſition, becauſe the leaſt Change is capable of moving the Line of Direction out of its Baſe

This is the Cauſe why a Ball or Sphere, whoſe Baſe is a Point only, rolls eaſily on a plain Superficies, by a gentle Force

The Law of Mechanicks is obſerv'd by every Animal, in their riſing and ſtanding, to prevent their falling, as for Example in human Bodies, when we are to riſe from a Seat we naturally bend our Bodies forward, ſo as to cauſe the Line of Direction of our Bodies to paſs through our Feet, upon which we bear our ſelves when we begin to aſcend

Now from the preceeding it follows, that the wider the Baſe of any Body is, the eaſier it will ſupport it ſelf, becauſe then the Line of Direction cannot go out of the Baſe without greater Force

This being well underſtood, will be of very great Service to Painters, Carvers and Statuaries, in giving their Figures ſuch Poſtures as are agreeable to Nature, as alſo to Maſons, Bricklayers, *&c* in proportioning the Thickneſs of Walls, according to their ſeveral Heights requir'd

It is worthy Notice, that all the Powers or Bodies produced are ſuch as equipoiſe each other, or are equal in Power to each other, according to their ſeveral Ratio's And therefore,

Take Notice, that when a Power can ſuſtain a Weight, by the Means of any Ballance, Lever, *&c* a Power greater, as little as can be imagin'd, will over-poiſe, or cauſe the ſaid Weight to riſe

Likewiſe take Notice, that the Weight of the Levers, Pullies, *&c* and their Friction is not conſider'd, a Lever being conſider'd as a Right Line, and a Pully as moving on a real Point.

N B *The Copy of the following Articles in* POINT *and* POLYGON, *being miſplac'd, and not coming Time enough to be put into the laſt Sheet, we inſert it in this*

POINT *of Sight* } [in *Perſpective*]
POINT *of the Eye*
Principal POINT
Perſpective POINT
is a Point in the Axis of the Eye, or in the Central Ray, where the ſame is interſected by the Horizon

Thus the Point E is the Point of Sight in the Horizon C D, wherein all the viſual Rays meet It is call'd the *Point of the Eye*, or *ocular Point*, becauſe directly oppos'd to the Eye of the Perſon, who is to view the Piece. See *Plate* Fig 1

POINT or POINTS of *Diſtance* [in *Perſpective*] is a Point or Points (for there are ſometimes two of them) placed at equal Diſtance [illegible] the Point of Sight They are [illegible] denominated by Reaſon [illegible] the Spectator ought to be ſo far remov'd from the Figure or Painting, and the Terreſtrial Line, as theſe Points are from the Point of the Eye, and are always to be in the Horizontal Line

Thus H I being the Horizon and K the Point of [illegible], L and M are Points of Diſtance ſerving to [illegible] all the [illegible]ings See *Plate* Fig 2

Thus *e. g.* If from the Extreme of the Line F G be drawn two Lines to the Point [illegible] and from the ſame Points [illegible] two Lines to the Points of Diſtance M and L, where the two Lines G L and F M cut the Lines F K and G K in the Point, X and Y will be the Line of Depth, and the Shortening of the Square, whereof F G is the Side and Baſe The Lines drawn to the Point of Sight, are all viſual Rays, and thoſe drawn to the Points of Diſtance, are all Diagonals See *Plate* Fig 2

Accidental POINTS } [in *Perſpective*] are certain Points
Contingent POINTS
wherein ſuch Objects as may be thrown negligently and without Order under the Plan, do

tend to terminate. For this Reaſon they are not drawn to the Point of Sight, nor the Points of Diſtance, but meet accidentally or at Random in the Horizon.

POINT of the FRONT [in *Perſpective*] is when we have the Object directly before us, and not more on one Side than the other, in which Caſe it only ſhews the Foreſide, and if it be below the Horizon, a little of the Top too, but nothing of the Sides, unleſs the Object be Polygonous

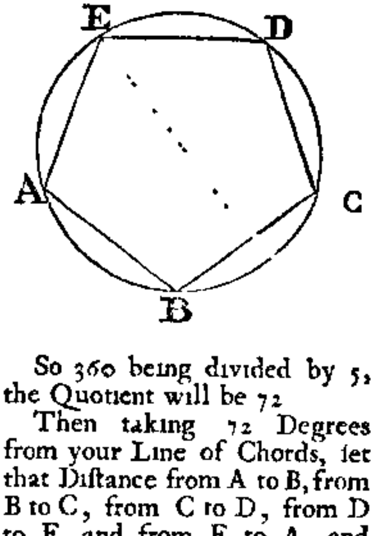
Thus the Plan A B C D, is all Front, and if it were raiſ'd, we ſhould not ſee any Thing of the Sides A B or C D, but only the Front A D The Reaſon is, that the Point of View E, being directly oppoſite thereto, cauſes a Diminution on each Side, which however is only to be underſtood where an Elevation is the Object, for if it be a Plan, it ſhews the whole, as A B C D. See the *Plate* Fig 3

Side POINT. The Point of OBLIQUE VIEW, or of the SIDE, is when we ſee the Object aſide of us, and only as it were aſlant or with the Corner of the Eye, the Eye however being all the while oppoſite to the Point of Sight, in which Caſe we view the Object laterally, and it preſents us two Faces or Sides

For Inſtance, if the Point of Sight be in F, the Object G H I K, will appear athwart, and ſhew two Faces G K, and G H, in which Caſe it will be a Side Point. The Practice is the ſame in the Side Point, as in the Front Points, a Point of Sight, Points of Diſtance, &c. being laid down in the one as well as the other. See *Plate* Figure 4

To deſcribe any Regular POLYGON, *ſuppoſe the* PENTAGON A B C D E

Divide the Circumference of the Circle, *viz* 360 Degrees, by (5) the Number of Sides, contain'd in the Polygon, and the Quotient will be the Number of Degrees contain'd in the Arch of one Side.



So 360 being divided by 5, the Quotient will be 72

Then taking 72 Degrees from your Line of Chords, ſet that Diſtance from A to B, from B to C, from C to D, from D to E, and from E to A, and then join A B, B C, C D, D E and E A, the Polygon required

Regular POLYGONS are all ſuch Figures as have more than four Sides, all the Sides and Angles of them being equal. *Polygons*, are denominated from the Number of their Sides and Angles.

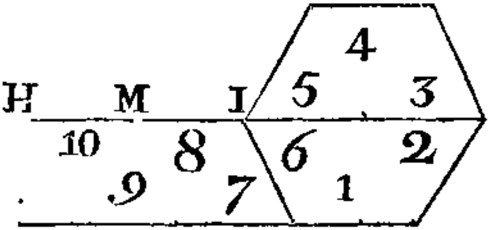
If

If the Figure conſiſts of	5	Equal Sides and Angles, it is call'd a Regular	Pentagon.
	6		Hexagon.
	7		Heptagon.
	8		Octagon.
	9		Enneagon.
	10		Decagon
	11		Endecagon
	12		Dodecagon

POLYGON. *Every Polygon is equal to a Parallelogram, whoſe Length is equal to half the Perimeter or Circumference thereof, and Breadth to a Perpendicular drawn from the Centre to the middle of any Side of the ſame*

Let the Hexagon I D H L O P, be the given Polygon, and E N a Perpendicular, drawn from the Centre N, to the middle of the Side D H

2 Draw Right Lines from the Centre N, to the Angles I D H L O P alſo continue E D to A, making E A equal to half the Perimeter of the *Polygon*, that is, make D C equal to H L, C B equal to L O, and H A, equal to E H, then compleat the Parallelogram A E K N, and make I M and M K equal to I N.



Now I ſay, that the Parallelogram A E K N, whoſe Length A E is equal to half the Circumference of the Polygon, and Breadth to the Perpendicular E N, is equal to the Polygon D H L O P I For as the Triangles 1, 2, 3, 4, 5, 6, are all equal to one another, ſo alſo are the Triangles, 7, 8, 9 and 10, equal thereto alſo, becauſe they are all of equal Baſes and between the ſame Parallels A H and K L

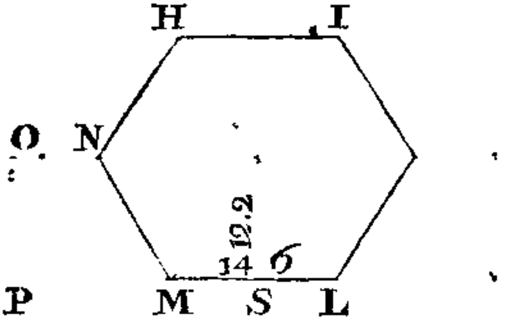
Now ſeeing that the Triangles D N E, and D I N are already compris'd within the Parallelogram A E K N, it only remains to prove that the Triangles 7 8, 9, 10, and A B K, are equal to the remaining Triangles of the Polygon E N H, 2, 3, 4 and 5

It has been already prov'd, that the ſeveral Triangles 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 are equal to one another, therefore the Triangle 7, may be ſaid to be equal to the Triangle 5, the Triangle 8, to the Triangle 4, the Triangle 9, to the Triangle 3, the Triangle 10, to the Triangle 2; and laſtly, the Triangle A B K to the Triangle E N H, therefore is the Parallelogram A E K N equal to the Polygon I D H L O P Q E D.

Corollary.

Hence appears the Reaſon of the general Rule for the Menſuration of Polygons, to multiply half the Circumference by a Perpendicular, let fall from the Centre upon one of the Sides.

To find the Area or Superficial Content of any Regular Polygon



14 6
3

43 8 half Sum of the Sides.

12 64 the Perpendicular.
43 .8 half Sum

10112
3792
5956

553 632 Area.

14 6
6

87 6
63 2

1752
2628
5256

553 632 Area.

Let H I K L M be a Regular Hexagon, each Side thereof being 14 6, the Sum of all the Sides is 87 6 the half Sum is 43.8, which being multiply'd by the Perpendicular S, 12, 64 the Product is 553 63. or if 87 6, the whole Sum of the Sides be multiply'd by half the Perpendicular 6 32 the Product will be 553 63 the ſame as before, which is the Area of the given Hexagon.

By Scale and Compaſſes.

Extend the Compaſſes from 1 to 12 2, that Extent will reach from 43 8, the ſame Way to 553 63 or extend the Compaſſes from 2 to 12. That Extent will reach from 87.6, to 553 63

Demonſtration

Every Regular Polygon, is equal to the Parallelogram or long Square, whoſe Length is equal to half the Sum of the Sides and Breadth equal to the Perpendicular of the Polygon, as appears by the preceeding Figure, for the Hexagon H I K L M N is made up of ſix equilateral Triangles, that is five whole ones and two halves; therefore the Parallelogram is equal to the Hexagon.

A Table for the more readily finding the Area of a Polygon.

Number of Sides	Names	Multipliers.
3	Trigon	.433013
4	Tetragon	1 000000
5	Pentagon	1 720477
6	Hexagon	2 598076
7	Heptagon	3 633959
8	Octagon	4 828427
9	Enneagon	6 181827
10	Decagon	7 694209
11	Endecagon	8 514250
12	Dodecagon	9 330125

Multiply the Square of the Side by the Tabular Number, and the Product will be the Area of the Polygon

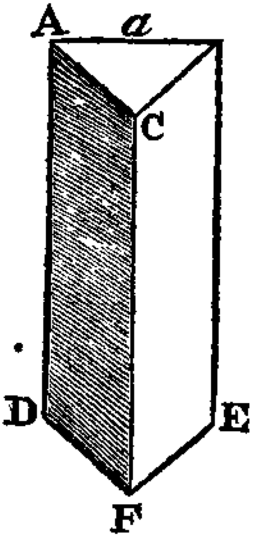
PRIME *Numbers* [in *Arithmetick*] are thoſe made only by Addition or the Collection of Unites, and not by Multiplication, ſo an Unite only can meaſure it, as 2, 3, 4, 5, *&c* and is by ſome call'd a *ſimple*, and by others, an *uncompound Number*

PRIME *Figure* [in *Geometry*] is that which cannot be divided into any other Figures more Simple than it ſelf, as a Triangle into Planes, a Pyramid in Solids, for all Planes are made of the firſt, and all Bodies or Solids are compounded of the Second

PRIMING [in *Painting*] is the laying on of the firſt Colour

PRINCIPAL *Point*, [in *Perſpective*] is a Point in the Perſpective Plane, upon which a Line drawn from the Eye, perpendicular to the vertical Plane, or it is that Point of a Picture, wherein a Ray, drawn perpendicular to it, cuts it.

PRINCIPAL *Ray* [in *Perſpective*] is that which paſſe perpendicularly from the Spectator's Eye, to the Perſpectiv or vertical Plane [illegible]RISM is a Solid contain'd [illegible] ſeveral Planes, and having its Baſes alike equal and parallel, the Solid Content of a Priſm (whether Triangular or Multangular) is found by multiplying the Area of the Baſe into the Length or Height, and the Product will be the ſolid Content



Let A B C D E F be a triangular Priſm, each Side of the Baſe being 15 6 Inches, the Perpendicular of it C *a*, is 13. 51 Inches, and the Length of the Solid, 19. 5.

Multiply the Perpendicular of the Triangle, 13 15 by half the Sum 7 8, and the Product will be 105 378, the Area of the Baſe, which multiply by the Length 19 5, and the Product will be 2054 871, which divide by 144, and the Quotient is 14 27 Feet *ſere*, the Solid Content

```
     13 51
       7.8
   -------
     10808
     9457
   -------
   105 378
      19 5
   -------
    526890
   948402
  105378
 ---------
 2054 8710
```

```
144) 2054 87 (14 27
     144
     ---
      614
      576
      ---
       388
       238
      ----
      1007
      1008
      ----
```

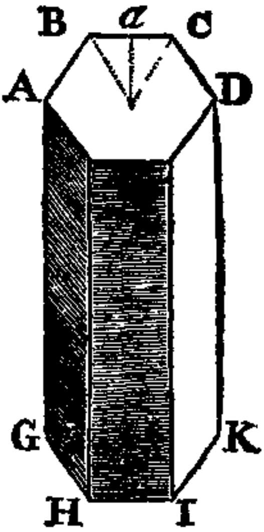
By Scale and Compaſſes.

Firſt, Find a mean Proportional between the Perpendicular and half Side, by dividing the Space upon the Line (as taught in the Parallelopipedon) between 13 51 and 7 8, into 2 equal Parts; ſo ſhall you find the middle Point between them to be at 10 26, which is the mean Proportional ſought; by this Means the Triangular Solid, is brought to a ſquare, each Side being 10 26 Inches

Then extend the Compaſſes from 12 to 10 26, that Extent turn'd twice downwards from 19 5 Feet the Length, will at laſt fall upon 14 27 which is 14 Feet and a little above a quarter.

Hexangular PRISM. Let ABCDEFGHIK, repreſent a Priſm, whoſe Baſe is a Hexagon, each Side of which is 16 Inches, and the Perpendicular from the Centre of the Baſe to the middle of one of the Sides (*a b*) is 13 84 Inches, and the Length of the Priſm is 15 Feet; the Solid Content is requir'd.

Multiply half the Sum of the Sides 48 by 13.84, and the Product will be 664 32, the Area of the Hexagonal Baſe, which multiply by 15 Feet, the Length of the Product will be 9964 8, which divide by 144, and the Quotient will be 69 2 Feet, the Solid Content requir'd.



13 84
48
11072
5536
664.32 Area of the Baſe.
15
332160
66432
9964 80

144) 996480 (69.2
864
1324
1296
288
288
000

By Scale and Compaſſes.

Firſt, Find a mean Proportional between the Perpendicular and half the Sum of the Sides, that is, divide the Space between 13 84 and 48, and the middle Point will be 25 77.

Then extend the Compaſſes from 12 to 25 77, and that Extent will reach (being twice turn'd over) from 15 Feet the Length, to 69.2 Feet the Content

To find the Superficial Content of any of theſe Solids, you muſt take the Girt of the Piece, and multiply by the

Length, and to that Product add the two Areas of the Baſes, and the Sum will be the whole Superficial Content

Example. The Hexagonal Priſm, the Sum of the Sides being 96, the Product will be 17280 ſquare Inches, to which add twice 664 32 the Area's of the two Baſes, and the Sum is 18608 64, the Area of the whole which is 129 22 Feet.

180
96
1080
1620
17280
664 32
664 32
18608 64

144) 18608 64 (129 22
420
1328
326
384
96

The Superficial Content of the whole Solid is 129 22

By Scale and Compaſſes

Extend the Compaſſes from 144 to 180, and that Extent will reach from 96 to 120 Feet, then to find the Area of the Baſe, extend the Compaſſes from 144 to 13 84 and that Extent will reach from 48 to 4 6 Feet, add 120 Feet, and twice 4.6 Feet, and it will make 129 22 Feet, the Superficial Content, as before

The Demonſtration of theſe Priſms will be the ſame as in that of the Cube, for as in that, ſo in thoſe, the Area of the Baſe is multiply'd into the Length to find the Content, and the ſame Reaſon is given for the one, as for the other

1 PRISM [in *Opticks*] is a Glaſs bounded with two equal and parallel triangular Ends, and three plane and well poliſh'd Sides, which meet in three parallel Lines, running from the three Angles of one End to thoſe of the other, and is us'd in Opticks to make many noble and curious Experiments about Light and Colours, for the Rays of the Sun falling upon it at a certain Angle, do tranſmit thro' it a Spectrum or Appearance, colour'd like the Iris or Rainbow in the Heavens

2 The Surface of a Right Priſm, is equal to a Parallelogram of the ſame Height, having for its Baſe a Right Line equal to the Periphery of the Priſm.

3 All Priſms are to one another in a Ratio, compounded of their Baſes and Heights

4 All like Priſms are to one another in the Triplicate Ratio of their anſwerable Sides

5 A Priſm is the Triple of a Pyramid of the ſame Baſe and Height

PRISMOID [in *Geometry*] is a ſolid Figure, bounded by ſeveral Planes, whoſe Baſes are Right angled Parallelograms, parallel and alike ſituated

PROBLEM [in *Geometry*] is a Propoſition wherein ſome Operation or Conſtruction is required, or it is a Propoſition which refers to Practice, or which propoſes ſomething to be done, as to divide a Line, to conſtruct an Angle, to draw a Circle into three Points, not in a Right Line, &c

Wolfius ſays a *Problem* conſiſts of three Parts

1 The Propoſition which expreſſes what is to be done

2 The Reſolution or Solution, wherein the ſeveral Steps whereby the Thing required is to be effected, are orderly rehearſed

3 The Demonſtration wherein is ſhewn, that by doing the ſeveral Things preſcrib'd in the Reſolution, the Thing requir'd is obtain'd

Accordingly the general Tenor of all *Problems* is this, the Things preſcrib'd in the Reſolution being done, the Thing required is done

To PRODUCE [in *Geometry*] ſignifies to continue a Right Line, or draw it out farther, till it have any aſſigned Length

PRODUCT [in *Arithmetick*] is the Number ariſing from, or produc'd by the Multiplication of two or more Numbers into one another Thus if 5 be multiply'd by 4, the Product is 20

PRODUCT [in *Geometry*] is the Quantity ariſing by the Multiplication of two or more Lines one into another, in Lines it is always call'd the *Rectangle*

PROFILE [in *Architecture*] is the Figure or Draught of a Building or the like, wherein are expreſs'd the ſeveral Heights, Breadths and Thickneſſes, ſuch as they would appear if the Building were cut down perpendicularly from the Roof to the Foundation, whence the *Profile* is alſo call'd the *Section*, and by *Vitruvius*, *Sciagraphy*

PROFILE is alſo us'd for the Contour or Out line of any Member of a Building, as that of the Baſe, a Cornice or the like

Hence *Profileing* is ſometimes us'd for deſigning or deſcribing the Member with Rule, Compaſs, &c.

PROFILE is us'd for a Proſpect of any Place, City or Piece of Architecture, view'd Sideways, and expreſs'd according to the Rules of Perſpective

PROFILE is ſometimes us'd for a Deſign or Deſcription, in Oppoſition to a Plan or *Ichnography* In which Senſe Profile ſignifies the ſame with what we popularly call a Proſpect, as above.

PROFILE [in *Sculpture*, *Painting*, &c] is us'd of a Head, Portrait, &c which are ſaid to be in Profile, when they are repreſented Sideways, or with a Side view As when in a Portrait, there is but one Side of the Face, one Eye

Check, *&c.* ſhown, and nothing of the other.

PROJECTILES [in *Mechanicks*] are heavy Bodies put into a violent Motion, by any great external Force impreſs'd thereon; and then caſt off or let go from the Place where they received their Quantity of Motion, and are afterwards moved at a Diſtance from it, as a Stone thrown out of a String, an Arrow from a Bow, a Bullet from a Gun, *&c*

PROJECTION [in *Mechanicks*] is the Action of giving a Projectile its Motion

Monſtrous PROJECTION, See ANAMORPHOSIS.

PROJECTURE [in *Architecture*] ſignifies the Out-jetting, Prominency or Emboiment, which the Mouldings, and other Members have, beyond the naked Wall, Column, *&c.* and is always in Proportion to its Height.

The Word is alſo apply'd to Galleries, Balconies, *&c* which jet out beyond the Face of the Wall.

Vitruvius gives it as a general Rule, that all *Projecting* Members in Building, have their *Projectures* equal to their Heights. But this is not to be underſtood of particular Members or Mouldings, as Dentils, Corona's, the *Faſciæ* of Architraves, the *Abacus* of the *Tuſcan* and *Dorick* Capital, *&c* but only of the Projectures of intire Cornices.

Some modern Architects are of Opinion that the great Point in Building conſiſts in knowing how to vary the Proportions of *Projectures* agreeable to the Circumſtances of the Building.

Thus they lay the nearneſs and remoteneſs making a differene in the View requires different *Projectures*, but it's plain that the Antients had no ſuch Intention

M *Perrault* obſerves that the Projecture of the Baſe and Cornice is greater in the Antique than in the modern Buildings by $\frac{1}{5}$ which ſeems to follow in good Meaſure from the Antients Proportioning the *Projecture* to the Height of the Pedeſtal, whereas the Moderns make the *Projecture* the ſame in all the Orders, tho' the Height of the Pedeſtal be very different.

PROPORTION [in *Arithmetick*] is the identity or ſimilitude of two ratio's

Arithmetical Proportion, is the equality of two or more arithmetical ratio's, or the equality of difference between three ſeveral quantities

Geometrical PROPORTION is the equality of two geometrical ratio's or compariſons of two couples of Quantities.

PROSTYLE [*in Architecture*] a range of columns in the front of a Temple

PROTHYRUM [in *Architecture*] a Porch at the outward door of a Houſe

PROTHYRIS is alſo uſed by *Vignola* for a particular ſort of a Key of an Arch, an inſtance of which is found in his *Ionick* Order, which conſiſts of a roll of water leaves, between two Riglets and two Fillets, crown'd with a *Dorick Cymatium*, its figure being much like that of a *Modillion*.

PROTHYRIS [in the ancient *Architecture*] is alſo ſometimes uſed for a Quoin or corner of a Wall, and alſo ſometimes for a croſs Beam and overthwart Rafter

PSEUDO DIPTERE [in the ancient *Architecture*] a Temple, having eight columns in front, and a ſingle row of columns all around

PUDLAYS, pieces of ſtuff to do the office of levers or handſpikes

PULVINATA a Freeze, a ſwelling or bulging out in manner of a Pillow

PULLEY [in *Mechanicks*] is one of the five mechanical powers, conſiſting of a little wheel or rundle, having a channel round it, and turning on an Axis, ſerving (by means of a rope which ſlides in the channel) for the raiſing of Weights

In ſeveral caſes where the *Axis* in *Peritrochio* cannot conveniently be apply'd, Pulleys muſt be made uſe of in raiſing weights

A Machine formd by combining ſeveral of them, lies in a little compaſs, and is eaſily carried about, if the Weight be fixt to the Pulley, ſo that it may be drawn up along with it Each end of the drawing or running rope ſuſtains half the weight, therefore when one End is fixt either to a Hook or any other Weight the moving force, or power apply'd to the other end of it, if it be equal to half the weight, will keep the weight in equilibrio

Several ſheaves may be join'd in any manner, and the weight be fixt to them; then if one end of the Rope be fixt, and the Rope goes round all thoſe ſheaves, and as many other fixed ones as is neceſſary, a great weight may be raiſed by a ſmall power

In that caſe the greater number of ſheaves fix'd in a moveable pulley, or of moveable wheels (for the fixed ones do not change the action of the power) ſo much may the power be leſs which ſuſtains the weight, and a power which is to the weight, as the number one, to twice the number of the Sheaves.

The Doctrine of the Pulley.

If a power P, ſuſtains a weight Q, by means of a ſingle pulley AB, in ſuch manner as that the Line of Direction of each is a tangent to the periphery of the rundle, the weight and the power are equal. See *Plate* Fig 1

Hence, a ſingle *Pulley*, if the lines of direction of the power and weight be tangents to the periphery, neither aſſiſts nor impedes the power

The uſe of the *Pulley* therefore is, when the vertical direction of a power is to be changed into an horizontal one; or an aſcending one into a deſcending one, and on the contrary.

This is found a good proviſion for the ſafety of the workmen employ'd in drawing with the *pulley* For ſuppoſe a large weight E F g, be required to be rais'd to a great height, by workmen pulling the rope AB:

if now the rope ſhould chance to break, the workmens heads underneath would be in immediate danger, but if by means of the pulley B, the vertical direction AB, be changed into a horizontal one BC, there is no danger from the breaking of a Rope. This change of direction by means of a pulley, has this advantage further, that if any power can exert more force in one direction than another, we may be here able to employ it in the greateſt force. See *Plate* Fig 2

Thus for Example, a horſe cannot draw in a vertical direction, but draws with all its advantage in a horizontal one, therefore by changing the vertical draught into a horizontal one, a horſe becomes qualified to raiſe a weight

2 If a power apply'd in G, according to the line of direction BE, which is a tangent to the pulley in E, and parallel to the rope AD, ſuſtain the weight F, ſuſpended from the center of the pulley G, the power is ſubduple of the weight See *Plate* Fig 3

But the grand uſe of the pulley, is where ſeveral of them are combin'd, thus forming what *Vitruvius* and others after him call *Polyſpaſta*, the advantages whereof are, that the machine takes up but little room, is eaſily removed, and raiſes a very great weight with a very moderate force

The Effect of *Polyſpaſta* is founded upon the following Theorem

3 If a power apply'd in B, ſuſtain (by means of a *polyſpaſton*) a weight F, ſo that all the ropes AB, HI, GE, EL, CD drawn by the weight F, are parallel to each other The power will be to the weight, as unity to the number of ropes HI, GF, FL, CD, drawn by the weight B, and therefore as unity is to the number of pulleys higher and lower taken together See *Plate* 2 Fig 4

Hence the number of pulleys and the power being given, it is eaſy to find the weight that will be ſuſtained thereby or the number of pulleys and weight to be ſuſtained being given, the power is found, or the weight and power being given, the number of pulleys the *polyſpaſton* is to conſiſt of is found

4 If a power move a weight by means of ſeveral pulleys, the ſpace paſſed over by the power, will be to the ſpace paſſed over by the weight, as the weight is to the power

Hence, the ſmaller the force that ſuſtains the weight, (by means of the pulley) is, the ſlower is the weight raiſed, ſo that what is ſav'd in force is ſpent in time Others define

A PULLEY to be a wheel of wood, braſs, iron, &c that is moveable about a ſmall pin or axis, call'd a center-pin, to which in theory we allow no thickneſs, and therefore is conſidered as a line only

This pin with the wheel is fix'd in a box of iron or wood, &c wherein it is work'd by means of a rope plac'd in the grove of its circumference, as in the figure 5.

There are ſeveral kinds of Pulleys; as the ſingle pulley, (call'd by workmen a *Snatch-Block*) and the double triple, *&c* pulley, call'd a pair of blocks, *&c*

In order to conceive how heavy weights may be raiſed by the power of the pulley, obſerve firſt to equipoiſe the weight by the ſingle pulley BAC

If the Diameter of the pulley BC, be conſidered as a *lever* of the firſt kind, wherein A is the *Fulcrum*, it is evident that B and C, the extreams of the diameter BC, are at equal diſtances from the *fulcrum* A, wherefore to equipoiſe the body there muſt be a weight at E equal to D

For, as AC the diſtance of the power,

Is to BA, the diſtance of the weight,

So is the weight D, to the power E, or *e contra*

So is the power E, to the weight D

Hence 'tis plain, that an upper pulley as BAC is a lever of the firſt kind (ſee LEVER) and its *fulcrum* is at equal diſtances from the points of diſtance of the power apply'd and weight to be raiſed, therefore the power apply'd cannot equipoiſe any greater weight than one which is equal to itſelf

See *Plate* *Fig* 4

So that it may ſeem, that a pulley is of no more uſe, than that by its turning motion it preſerves the rope from fretting, and from a very great friction, which would require an additional ſtrength, when drawn over an immoveable body, as a beam, *&c* that would not turn as a pulley does

But in anſwer to this, it is indeed ſo in upper Pulleys, but in them only for tis otherwiſe in under Pulleys, as the Pulley NKL Fig 5

The difference lies in this; as you may obſerve, the weight M hangs in the middle at R, and the Rope FN is always lifting at N, and as the other Rope LR, is fix'd at R, therefore conſidering the Diameter of the Pulley NLK as a *Lever* of the ſecond kind, the point N, will be the Point where the Power is apply'd, and the Point L will be the *Fulcrum*. Then I ſay,

As KL, the diſtance of the weight from the *Fulcrum*

Is to NL, the diſtance of the power from the *Fulcrum*,

So is the power apply'd at N, to the weight that it will equipoiſe at K

Hence it is plain, that as the diſtance of the power, is equal to twice the diſtance of the weight, therefore the power apply'd will equipoiſe double its weight, wherefore it is always to be underſtood, that by every ſuch Pulley the Force is doubled See *Plate* Fig 5

Now from theſe two Examples, ariſes the following THEOREM

When a Power (as X) ſuſtains, or draws a weight, by means of ſeveral Pullies, (as BC, IOK, LM, EOF,) each Pulley under which the Rope goes, as EOF, or LM, is equivalent to a *Lever* of the ſecond kind, as before prov'd, and therefore needs no Demonſtration

It is evident, that every lower *Pulley* is a Lever of the ſecond kind, and as the weight is always in the middle between the power and *Fulcrum*, 'tis very eaſy to judge or determine, what number of under-Pullies are neceſſary to equipoiſe any weight with a given Power.

As for *Example*

Suppoſe a Body of 500 Pounds weight, is to be equipois'd by a Power of 25 Pounds weight, how many under Pullies are required for that Purpoſe?

This Queſtion is eaſily anſwered, for as the Power is equal to double the weight, therefore 25 Pound apply'd to one Pulley, will equipoiſe 50 Pound.

Now if 500, the weight given, be divided by 50, the equipoiſe of one under Pulley, the Quotient will be 10, the number of under Pulleys required

But this is worthy Notice, That as much as the Power gains, in Force by means of many under Pullies, ſo much it loſes in Space and Time. See *Plate*, Fig 6

Suppoſe a Power apply'd at A, which draws the Rope downwards to R, to draw up or raiſe the four Weights B C D E, of the Box PQ, on which they are fix'd

I ſay, that in this and all ſuch Caſes, the Power A muſt deſcend, or run through a great Space, while the Weights riſe through a ſmall Space, that is, the Power A muſt move eight Feet to raiſe the Bodies B C D E one foot, becauſe eight Parts of the Rope are apply'd to the lower Pullies, therefore it is to be obſerved in the uſe of Pullies as in the uſe of Levers

That the Space which the weight runs through,

Is to the Space which the Power runs through,

As the Power,

Is to the Weight

Or, As the Number one,

Is to twice the Number of lower Pullies, *viz.* 8,

So is the Power apply'd, to the weight that it will equipoiſe

Thus it appears, that the more Velocity the Power has, the greater is its Force proportionably

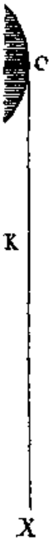
PUMP [in *Hydraulicks*] is a Machine formed of a Syringe for raiſing of Water

Pumps are diſtinguiſhed into ſeveral Kinds, with reſpect to the ſeveral manners of their acting As,

1 The *Common Pump*, ſometimes called the *Sucking Pump*, which acts by the Preſſure of the Air, and whereby Water is rais'd out of lower into a higher Place not exceeding 32 Foot.

The *Forcing Pump*, which acts by mere Impulſe and Protruſion, and raiſes Water to any Height at Pleaſure, and alſo another

Called *Cteſebes's Pump*, which was the firſt and is the fineſt of them all, which acts both by Suction and Expulſion.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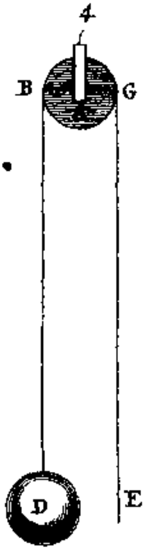
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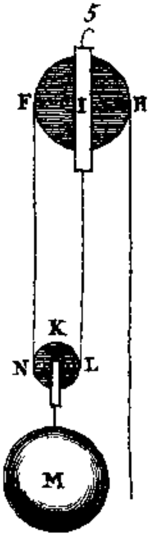
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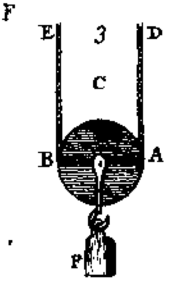
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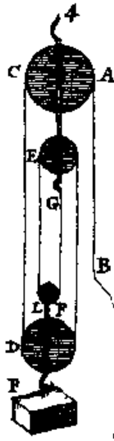
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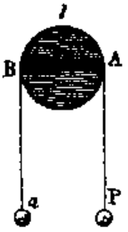
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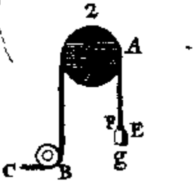
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PUNCHEON is a common Name for all the Iron Inſtruments uſed by Stone-Cutters, Sculptors, Lockſmiths, &c for cutting or piercing their ſeveral Matters

PUNCHION } [in *Carpentry*] A piece
PUNCHIN }
of Timber placed upright between two Poſts, whoſe bearing is too great, ſerving together with them to ſuſtain ſome great Weight

The **Puncheon** is uſually lower and ſlighter than the Poſts, and is join'd by a Brace or the like of Iron

Puncheon is alſo a piece of Timber raiſed upright, under the Ridge of a Building, wherein the little Forces, &c are jointed *Vitruvius* calls the Puncheon *Columen* *Puncheon* is alſo uſed for the Arbour or principal Part of a Machine, on which it turns vertically as that of a Crane, &c

PURLINS [in *Building*] thoſe pieces of Timber that lie a-croſs the Rafters on the inſide, to keep them from ſinking in the middle of their Length

By the Act of Parliament for the rebuilding of *London*, it is provided, that all Purlins from 15 Foot 6 Inches to 18 Feet 6 Inches long, ought to be in their Square 9 Inches and 8 Inches And all in length from 18 Foot 6 Inches to 21 Foot 6 Inches, ought to be in their Square 12 Inches and 9 Inches

PURBECK-STONE is a hard, greyiſh Stone, almoſt like [illegible]-*Petties*, they are uſed for Pavements

As *to the Price*, it is commonly ſold in Slabs (ready poliſh'd for Chimney-foot Paces) for 2 *s per* Foot And Purbeck paving of promiſcuous Sizes, only hew'd and ſquar'd is ſold for about 7 *d per* Foot; alſo Mitchels are valued at about 1 *s* 10 *d per* Foot

PUTLOGS [in *Carpentry*] are ſhort pieces of Timber (about 7 Foot long) uſed by Maſons in building Scaffolds to work upon The Putlogs are thoſe pieces that lie at right Angles to the Wall, or horizontal to the Building, with one of their Ends reſting on the Ledgers of the Poles, which are thoſe pieces that lie parallel to the ſide of the Wall of the Building

PYCNOSTYLE } [In ancient *Architecture*] is a Building
PYCHNOSTYLE }
where the Columns ſtand very cloſe one to another, one Diameter and a half of the Column being allow'd for the Intercolumniations

The *Pycnoſtyle*, is the ſmalleſt of all the Intercolumniations mentioned by *Vitruvius*.

Some make the *Pycnoſtyle* the ſame with the *Syſtyle*, others diſtinguiſh the latter by its allowing half a Module more in the *Corinthian* intercolumniations

Mr *Evelyn* obſerves, that the *Pycnoſtyle* chiefly belonged to the *Compoſite* Order, and was uſed in the moſt magnificent Buildings, as at preſent in the *Periſtyle* of St *Peter*'s at *Rome*, conſiſting of near 300 Columns, and ſuch as yet remain of the Ancients, among the late diſcovered Ruins of *Palmyra*

PYLING the Ground for Foundation

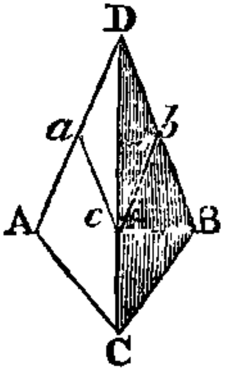
PYRAMID [in *Geometry*] is a Solid ſtanding on a ſquare Baſis, and terminating at Top in a point Or it is a Body whoſe Baſe is a *Polygon*, and whoſe Sides are plane Triangles; the ſeveral Tops meeting together in one point

The Properties of a Pyramid are,

1 All *Pyramids* and Cones ſtanding on the ſame Baſe, and having the ſame Altitude, are demonſtrated to be equal

2. A Triangular *Pyramid* is the third part of a Priſm ſtanding on the ſame Baſe, and of the ſame Altitude

3 Hence, ſince every Multangular may be divided into Triangulars Every Pyramid is the third Part of a Priſm ſtanding on the ſame Baſe, and of the ſame Altitude.



4 If a *Pyramid* be cut by a Plane *abc*, parallel to its Baſe ABC, the former Plane or Baſe will be ſimilar to the latter

5. All Pyramids, Priſms, Cylinders, &c are in a Ratio compounded of their Baſes and Altitudes, the Baſes therefore being equal, they are in Proportion to their Altitudes, and the Altitudes being equal in Proportion to their Baſes

6 *Pyramids*, Priſms, Cylinders, Cones, and other ſimilar Bodies are in a triplicate Ratio of their homologous Sides.

7 Equal *Pyramids*, &c reciprocate their Baſes and Altitudes, *i e* the Altitude of the one, is to that of the other, as the Baſe of the one, to that of the other

A *Sphere* is equal to a *Pyramid*, whoſe Baſe is equal to the Surface, and its Height to the Radius of the Sphere

8 A *Pyramid* is one third of the perpendicular Altitude multiply'd by the Baſe.

To meaſure the Surface and Solidity of a Pyramid

Find the Solidity of a Priſm that has the ſame Baſe with the given Pyramid, and divide this by 3, the Quotient will be the Solidity of the Pyramid

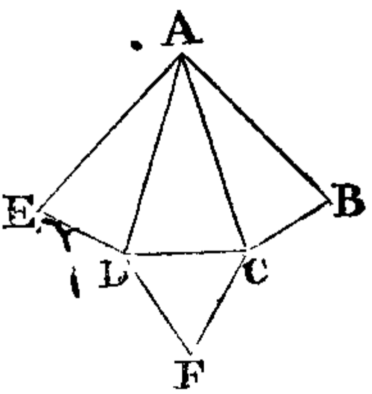
Suppoſe *e gr* the Solidity of the Priſm be found 67010328 the Solidity of the Pyramid will be thus found 226336770

The Surface of a Pyramid is had by finding the Areas both of the Baſe A B C and of the lateral Triangles ACD, CBD and BDA, the Sum of theſe is the Area of the Pyramid

The external Surface of a right Pyramid ſtanding on a regular Polygon Baſe, is equal to the Altitude of one of the Triangles which compoſe it, multiplied by the whole Circumference of the Baſe of the Pyramid

To deſcribe a Pyramid, on a Plane

Firſt draw the Baſe *v. gr.* he Triangle ABC (if the Pyramid required, be Triangular) ſo as that the Side AB ſuppos'd to be turned behind, be not expreſs'd 2. On AC and CB, conſtruct the Triangles ADC, and CDB, meeting in any aſſumed or determined Point, *v. gr.* D, and draw AD, CD, BD, then will ADBC be a Triangular Pyramid.



To Conſtruct a Pyramid of Paſte-Board, &c.

Suppoſe, *v. gr.* a Triangu-ar Pyramid required

1, With the Radius AB, deſcribe an Arch BE, as in the Figure, and thereto apply three qual Chords BC, CD and F

2. On DC conſtruct an equilateral Triangle DFC, and draw the Right-lines AD and AC, this Paſte-board, *&c.* being cut off by the Contour of e Figure, what remains with will turn up into a Pyramid.

find the Solid Content of a Pyramid

The RULE

Multiply the Area of the Baſe by a third part of the Altitude, and the Product will be the Solid Content of the Pyramid

Let ABD be a ſquare Pyramid, each Side of the Baſe being 18.5 Inches, and the perpendicular Height CD is 15 Feet. Multiply 18.5 by 18.5, and the Product is 342.25 the Area of the Baſe in Inches, which multiply'd by 5, a third Part of an Inch, and the Product of that will be 1711.25, this being divided by 144, the Quotient will be 11.88 Feet

18 5
18.5

925
1480
185

342.25 Area of Baſe.
5

144)1711 25(11 88 Content.

F	I	P.
1 :	6 :	6
1	6	6
1	6	6
	9 .	3
		9 3
2	4 ..	6 3
		5
11	10	7 3

By Scale and Compaſſes.

Extend the Compaſſes from 12 to 18 5 Inches, that Extent turn'd twice over from 5 Feet (a third Part of the Height) will fall at leaſt upon 11 88 Feet, the ſolid Content *Pl* 2 *Fig* 1

To find the Superficial Content

Multiply the ſlanting Height (or Perpendicular of one of the Triangles) by half the Periphery of the Baſe 37, and the Product will be 6668 88, which being divided by 144, the Quotient will be 46 31 Feet: the Superficial Content of all but the Baſe, then to that add 2 38 Feet the Baſe, and it makes 48 69 Feet, the whole Superficial Content

180 24
37

126168
54072

144)6668 88(46 31
576 2 38

908 48 69
864

448
432

168
144

24

144)342 25(2 38
288

542
432

1105
1152

By Scale and Compaſſes.

Extend the Compaſſes from 144 to 180.24, and that Extent will reach from 37 to 46.31 feet, the Area of the four Triangles, and extend the Compaſſes from 144 to 18.5 (one Side of the Baſe) that Extent will reach from 18.5 to 2.38 *fere*, which added to the other, the Sum is 48.69, the whole Superficies.

Demonſtration.

Every Pyramid is a third Part of a Priſm, which hath the ſame Baſe and Height (by *Euclid* 12. 7.)

That is, the Solid Content of the Pyramid ABD, is one third Part of its circumſcribing Priſm ABEF.

For every Pyramid which has a ſquare Baſe (ſuch as A *a* B *b* in the Figure) is conſtituted of an infinite Series of Squares, whoſe Sides or Roots are continually increaſing in Arithmetical Progreſſion, beginning at the Vertex or Point D, its baſe A *a* B *b* being the greateſt Term, and its Perpendicular Height CD is the Number of all the Terms; but the laſt Term multiplied into the Number of Terms, the Product will be triple the Sum of all the Series, conſequently $\frac{NLL}{3} = S$.

And *S* is equal to the Solid Content of the Pyramid.

From hence it will be eaſy to conceive, that every Pyramid is a third of its circumſcribing Priſm (that is of a Priſm of equal baſe and Altitude) of what form ſoever its baſe is of, *viz.* whether it be Square, Triangular, Pentangular, &c.

You may very eaſily prove a Triangular Pyramid to be a third part of a Priſm of equal Baſe and Altitude, by cutting a Triangular Priſm of Cork, and then cut that Priſm into three Pyramids, by cutting it diagonally.

A *Triangular* PYRAMID. Let ABC, be a Triangular Pyramid, each Side of the Baſe being 21.5 Inches, and its perpendicular Height 16 Feet, the Content both Solid and Superficial is deſired. *Plate* 2. *Fig.* 2.

Firſt, find the Area of the Baſe, by multiplying half the Side by the Perpendicular, let fall from the Angle of the Baſe to the oppoſite Side, which Perpendicular will be found to be 18.62, the half of which is 9.31, which multiplied by 21.5, the Product will be 200.165 Inches the Area of the Baſe; then becauſe the Altitude 16 cannot be exactly divided by 3, therefore take a third Part of 200.165, which is 66.72, and multiply it by 16, and the Product will be 1067.52, which divided by 144, the Quotient will be 7.41 Feet, the Solid Content.

```
        9 31 Half Perp
       21 5  The Side
      ------
      4655
       931
     1862
     --------
   3)200 165 Area Base
     --------
      66 72 a third Part
         16 Height
     --------
     40032
     6672
     --------
144)106752(7 41 Solid Content
    1008
     ------
      595
      576
     ------
       192
       144
      ------
        48
```

```
                  F     I     P
       Side       1     9     6
   Half Perpend         9     4
                 ---------------------
                  1     4     1     6
                              7     2
                 ---------------------
   Area Base      1     4     8     8
                                    4
                 ---------------------
                  5     6    10     8
                                    4
                 ---------------------
               3) 22    3     6     8
                 ---------------------
                  7     5     2     2
```

N B. In casting up this by Feet and Inches, instead of multiplying by 16 the Height, I divide 12 into such 4 Numbers as being multiplied together, the Product may be 16, as 4 and 4, and multiply first by one and then by the other, and a third part of the last Product is the Content.

By Scale and Compasses

First, find a Geometrical mean Proportional (as before directed) by dividing the Space between 21 5 and 9 31, into two equal Parts, and you will find the middle Part at 14 15, which is the mean Proportional sought

Then extend the Compasses from 12 to 14,15, and that Extent (turn'd twice over from 16) will fall at last upon 22 23, a third of which is 7 41 Feet, the Content

To find the Superficial Content

Multiply the slant Height, (or Perpendicular of one of the Triangles) by half the Periphery of the Base, and to that Product add the Area of the Base, and the Sum will be the whole Superficial Content

192 1 Inches the ſlant Height at D.
Half Periph 32 25 = 21 5 + 10 75

9605
3842
3842
5763

6195 225 Inches the Area of all but the Baſe.
200 165 Area of the Baſe, add

144) 6395 390 (44 41 Feet the whole Content.
576

635
576

593
576

179
144

35

By Scale and Compaſs

Extend the Compaſſes from 144 to 192 1, that Extent will reach from 32 25 (half the Periphery of the Baſe) to 43 02 Feet, the Content of the upper Part

And extend the Compaſſes from 144 to half the Perpendicular 9 31, that Extent will reach from the Side 21 5, to 1 39 Feet, the Area of the Baſe, which being added to the other, makes 44 41 Feet, the Content of the Whole

Let A B C D E F G H be Pyramid, whoſe Baſe is a *Heptagon*, each Side thereof being 15 Inches, and the Perpendicular of the *Heptagon* is 15 58 Inches, and the Perpendicular Height of the Pyramid H I is 13 5 Feet; the Content Solid and Superficial is requir'd. See *Plate* 2 Fig 3

Multiply 15.58 (the Perpendicular) by 52 5 half the Sum of the Sides of the *Heptagon*, and the Product is 817 95, which multiply'd by 4.5 *viz.* ⅓ of the Height, and the Product will be 3680 775

Then divide this laſt Product by 144, and the Quotient will be 25 56 Feet, the Content

```
      15 58  the Heptagon's Perpendicular.
       52 5  the half Sum of the Sides.
      ------
       7790
      3116
     7790
     ---------
     817 950
         4.5  a third Part
    ---------
    4089750
   3271800
  -----------
144)3680.7750(25 56 Solid
   288
   ---
   800
   720
   ---
   807
   720
   ---
    877
    864
    ---
     13
    ---
```

By Scale and Compaſſes

Firſt, Find a Geometrical mean Proportional between 15 58 and 52 5 (as is before directed) which you will find to be 28 06, then extend the Compaſſes from 12 to 28 6, and that Extent will reach from 4 5 (twice turn'd over) to 25 56 Feet

To find the Superficial Content.

Multiply the Height taken from the middle of one of the Sides of the Baſe 162 75 Inches, by the half Sum of the Sides 52 5 Inches, and the Product will be 8544 375, which divided by 144, the Quotient will be 59 335 Feet, the Content of the upper Part

```
     162 75                          144)817 95(5 68
       52 5                                979
   ---------                              1155
     81375                               ------
    325500                                  3
   81375
 ---------------
144)8544 375(59 335 Feet
    -----       568 Base add
   1344        ------
    483        65 015 the whole Content
     517
      855
     -----
      135
```

By Scale and Compaſſes

Extend the Compaſſes from 144 to 162 74, and that Extent will reach from 52 5 to 59 335 Feet

And extend the Compaſſes from 144 to 15 58 the Perpendicular of the *Heptagon*, and the Extent will reach from 52 5 to 5 68 Feet the Content of the Baſe, which add to the former, and the Sum will be 65 015, the whole Superficial Content

PYRAMID [in *Architecture*] is a ſolid maſſive Edifice which from a Square Triangular, or other Baſis, riſes diminiſhing to a Point or Vertex

Pyramids are ſometimes uſed to preſerve the Memory of ſingular Events, and ſometimes to tranſmit to Poſterity the Glory and Magnificence of Princes But as they are a Symbol of Immortality, they are more commonly us'd as Funeral Monuments

Such is that of *Ceſtius* at *Rome*, and thoſe other celebrated ones of *Egypt*, as famous for the enormouſneſs of their Size as their Antiquity

Thoſe of *Egypt* are all ſquare in their Baſes, and it is a thing has been frequently propos'd, to eſtabliſh a fix'd Meaſure from them, to be thereby tranſmitted to Poſterity

The Pyramid is ſaid to have been among the *Egyptians* an Emblem or Symbol of human Life, the Beginning of which is repreſented by the Baſe and the End by the Apex, on which account it was they us'd to erect them on Sepulchres

1 A Pyramid is one third o the perpendicular Altitude multiply'd by the Baſe

2 The Superficial Area o a Pyramid is found by addin the Area of all the Triangles whereof the Sides of the Pyramid conſiſt, in one Sum

3 The external Surface o a right Pyramid which ſtand on a regular Polygon Baſe, i

equa

equal to the Altitude of one of the Triangles which compoſe it, multiply'd by the whole Circumference of the Baſe of the Pyramid

A Pyramid ſhould be raiſed to ſuch a Height as may ſet it above all the Buildings that accompany it, ſo that it may be viewed out of the Country, and be a noble Ornament to the City that raiſed it

A Pyramid, ſays M *le Clerc*, ſhould always be ſingle, or alone, otherwiſe it looſes its proper Signification, which is to repreſent the Glory of the Prince

PYRAMIDAL *Numbers*, are the Sum of polygonal Numbers collected after the ſame manner as the polygon Numbers themſelves are extracted from Arithmetical Progreſſions, they are diſtinguiſhed into *firſt*, *ſecond*, *or third Pyramidals*

PYRAMIDOID, is what is ſometimes called a *Parabolic Spindle*, and is a ſolid Figure, form'd by the Revolution of a Parabola round its Baſe or greateſt Ordinate.

Q

QUADRA [*in Building*] is any ſquare Border or Frame, incompaſſing a Baſſo, Relievo, Pannel, Painting, or other Work It is alſo us'd (but erroneouſly) for a Frame or Border of another Form, as round, oval, or the like.

QUADRANGLE [in *Geometry*] a Quadrangular or Quadrilateral Figure, or a Figure which has four Sides and four Angles To the Claſs of Quadrangles belong, the *Square*, *Paralellogram*, *Trapezium*, *Rhombus*, and *Rhomboides*

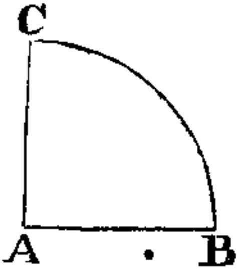
QUADRANT [in *Geometry*] is an Arch of a Circle containing 90 Degrees, or one 4th of the intire Periphery, and is alſo the Space contained between a quadrantal Arch and two Radii perpendicular one to another, in the Center of a Circle

QUADRANT is the fourth Part of a Circle

To find the *Area* this is

The RULE

Multiply Half the arch Line of the Quadrant, (that is, the eighth part of the Circumference of the whole Circle) by the Radius, and the Product is the Area of the Quadrant



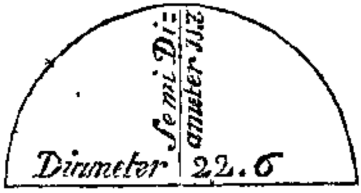
Let *ABC* be a Quadrant or fourth part of a Circle, whoſe Radius or Semidiameter is 11 3, and the half arch Line 8 875, theſe multiply'd together, the Product is 100 2875 for the Area

Theſe are the Rules and Ways commonly given for finding the Area of a Semicircle and

and Quadrant, but I think it is as good a way to find the Area of the whole Circle, and then to take half that Area for the Semicircle, and a fourth part for the Quadrant.

To find the Area of a Semicirc, *this is the* RULE

Multiply the fourth part of the Circumference of the whole Circle, (that is, half the arch Line) by the Semidiameter, and the Product will be the Area.



Let *ABC* be a Semicircle, whoſe Diameter is 22 6, and the half Circumfetence or arch Line *ACB* is 35 5, the half of which is 75 5, which multiply by the Semidiameter 11 3 and the Product will be 200 575, the Area of the Circle.

17 75
11 3

5325
1775
1775

200 575 The Area of the Semicircle.

By Scale and Compaſſes

Extend the Compaſſes from 1 to 11,3, and that Extent will reach from 17 75 to 200 575, the Area

If only the Diameter of the Semicircle be given, you may ſay by the Rule of Three, as 1 is to 3927, ſo is the Square of the Diameter to the Area

By Scale and Compaſſes

Extend the Compaſſes from 1 to the Diameter 22 5, an that Extent turned twice ove from 3927, will reach at laſ to 200 575

QUADRAT or *Line o Shadows on a Quadrant*, are only a Line of natural Tangent to the Arches of the Lim and are plac d there in order measure Altitudes readily, f it will always be, as the Radi to the Tangent of the Angle Altitude, at the Place of Obſe vation (that is, to the parts the Quadrats or Shadows cut

t

the String) ſo is the Diſtance between the Station and the Foot of the Object, to the Height above the Eye

QUADRANTAL *Triangle*, is a Spherical Triangle, one of whoſe Sides (at leaſt) is a Quadrant, and one right Angle

QUADRATRIX [in *Geometry*] is a mechanical Line, by the Means whereof we can find right Lines equal to the Circumference of a Circle or other Curve, and the ſeveral Parts thereof

QUADRATURE [in *Geometry*] is the ſquaring, or reduction of a Figure to a Square, or the finding a Square equal to a Figure propoſed

Thus the finding of a Square containing juſt as much Surface or Area, as a Circle, an Ellipſis, a Triangle, or other Figure, is call'd the *Quadrature* of a Circle, an Ellipſis, a Triangle, or the like

The *Quadrature* of Rectilinear Figures comes under the common Geometry, as amounting to no more than the finding their Area's or Superficies, which are in Effect their Squares

The *Quadrature of Curves*, hat is, the meaſuring of their Area, or the finding of a rectilinear Space equal to a curvilinear Space, is a Matter of much deeper Speculation, and makes a Part of the higher Geometry

QUADRATURE *Lines* re two Lines frequently placed n *Gunter*'s Sector

They are mark'd with the etter Q, and the Figures 5, , 7, 8, 9, [illegible]0, of which Q ſignifies the Side of a Square, and the other Figures the Sides of Polygons of 5, 6, 7, *&c* Sides S there ſtands for the Semidiameter of a Circle, and 90 for a Line equal to 90 degrees in the Circumference

QUADREL [in *Building*] a ſort of artificial Stone perfectly Square, whence their Name, made of chalky, white, pliable Earth, &c dried in the Shade for two Years

Theſe were formerly in great requeſt among the *Italian Architects*

QUADRIPARTITION a dividing by four

QUADRUPLE a Sum or Number multiply'd by 4, or taken four times

QUADRILATERAL *Figures*, are thoſe whoſe Sides are four Right Lines, and thoſe making four Angles, as *Parallelogram*, *Trapezium*, *rectangle Square*, *Rhomboide*, or *Rhombus*

QUANTITY ſignifies whatſoever is capable of any Sort of Eſtimation or Menſuration, and which being compar'd with another thing of the ſame Nature, may be ſaid to be greater or leſs, equal or unequal to it

The Quantity of Matter in any Body, is its Meaſure ariſing from the Joint Conſideration of its Magnitude and Denſity

2 The Quantity of Motion in any Body, is its Meaſure ariſing from the Joint Conſideration of the Quantity of Matter in, and Velocity of the Motion in that Body

QUARRELS *of Glaſs* } [in
QUARREYS } *Glaziery*]

ziery] a Pane or Piece of Glaſs cut in a Diamond Form

They are of two Kinds, *viz* Square and Long, each of which is of different Sizes, expreſs'd by the Number of them which makes a Foot, *viz* 8ths, 10ths, 12ths, 15ths, 18ths and 20ths, but all the Sizes are cut to the ſame Angles, the Acute Angle being 77 Degrees 19 Min in the Square Quarrels, and 67 Degrees 21 Minutes in the Long ones

QUARRY, a Place under Ground, out of which are dug Marble, Free-ſtone, Slate, Lime-Stone, and other Matters proper for Building

In the digging Quarries of *Free-ſtone*, they firſt open a Hole in the Manner of a Well, 12 or 14 Foot in Diameter, drawing up the rubbiſh with a Windlaſs in large Oſier Baſkets, they heap it up all around, and Place the Wheel, which is to draw up the Stones upon it.

As the Hole grows deeper, and their common Ladder too ſhort, they apply a particular Ladder for their Purpoſe when they are got through the Earth, and are arrived at the firſt Bank or *Stratum*, they begin to uſe their Wheel and Baſkets, to diſcharge the Stones as faſt as they dig through them

There are uſually ſeven of theſe different Beds or Strata of Stones found of different Heights and ſerving for different Purpoſes, tho' the Number, as well as the Order in which they follow, is various

As to the drawing of the Stone, *i e* freeing it from the Beds, they find that common Stones, at leaſt thoſe that are of the ſofter Kinds, as they lie, have two Grains, a cleaving Grain, running Parallel with the Horizon, and a breaking Grain, Perpendicular thereto

After they have uncop'd the Stone, *i e* cleared it of the Earth, they obſerve by the Grain where the Stone will cleave, and there they drive in a good Number of wedges, till they have by this Means clear'd it from the Reſt of the Rock

They then proceed to break it, in Order to which they apply a Ruler to it at both Ends about 10 or 12 Inches apart, according to the Uſes the Stone is intended for, and ſtrike a Line, and by this cut a little Channel with their Stone Ax; and ſet five or ſix wedges, (ſuppoſing the Stone to be three or four Foot) driving them in very carefully, with gentle Blows, and ſtill keeping them equally forward

When they have broke them in Length (which they are able to half an Inch of any Size) applying a Square to the Streight Side, they Strike a Line and proceed as before to break it in Breadth alſo

This Method of drawing is found greatly preferable to that where the Stones are broken at Random, one Load of the Stones drawn after this Manner, being found to do the Buſineſs of a Load and a Half of the latter

But this cleaving Grain being ſeldom found in the harder Stones they uſe great heavy Stone Axes only for breaking up theſe [illegible] the Quarries, with which they Work down a deep Channel into the Stone, and lay two Bars of Iron a Top into this Channel, and drive their Iron Wedges between theſe Bars

Some, in drawing of Stone, eſpecially thoſe of a very hard Kind, make uſe of Gunpowder, and to a very good Effect

Their Method is as follows, they make a ſmall Perforation pretty deep into the Body of the Rock, ſo as to have that thickneſs of Rock proper to be blown up at once, at the further End of the perforation they lay a proper Quantity of Gunpowder, filling up all the Reſt with Stones and Rubbiſh ſtrongly ramn'd in, except a little Space for the Train

By this Means is the, Rock blown up into ſeveral Pieces, moſt of them not too unwieldy for the Workmen to manage

QUARTER *Round* [in *Architecture*] ſignifies any Moulding in general, whoſe contour is either a perfect Quadrant or Quarter of a Circle, or that approaches near to that Figure Architects commonly call it *Ovolo*, and *Vitruvius Echinus*

QUARTERS [in *Architecture*] are thoſe ſlight upright Pieces of Timber placed between the Punchions and Poſts, uſed to lath upon.

They are of two Sorts, *ſingle* and *double*, the *ſingle* Quarters are ſawn Stuff two Inches thick and four Inches broad, the *double* Quarters are ſawn to four Inches Square,

'Tis a Rule in Carpentry, that no Quarters be placed at greater Diſtance then fourteen Inches

QUARTERING [in *Carpentry*] ſignifies the putting in of Quarters Sometimes it is uſed for the Quarters themſelves

QUINDECAGON, is a plain Figure of fifteen Sides and Angles, which, if they are all equal to one another, is call'd a *regular Quindecagon*

Euclid ſhows how to deſcribe it in a Circle *Prop* 16 c 4

The Side of a *regular Quindecagon* ſo deſcribed is equal in Power to the half Difference, between the Side of equilateral Triangle, and the Side of the *Pentagon*, and alſo to the Difference of the Perpendiculars let Fall on both Sides taken together

QUINQUEANGLED [in *Geometry*] is ſaid of a Figure conſiſting of five Angles

QUINTUPLE five Fold or five Times as much as another Thing

QUIRK [with *Builders*] a Piece of Ground taken out of any Ground Plot or Floor------ Thus if the Ground Plot were Square or Oblong, and a Piece be taken out of a Corner to make a Court or Yard, *&c* the Piece is call'd a Quirk

QUOINS [in *Architecture*] are ſet in the Corners of Brick, or Stone Walls

The Word is particularly uſed for Stones in the Corners of Brick Buildings

Ruſtick-Quoins, are thoſe which ſtand out beyond the

Brick Work, (their Edges being chamfer'd off)

Theſe latter at two Foot one Face, and one Foot the other, are valued from 1 *s* to 1 *s* 4 *d per* Quoin, Stone and Workmanſhip

QUOTIENT [in *Arithmetick*] is that Number in a Diviſion, which ariſes by dividing the Dividend by the Diviſor, and is call'd the *Quotient*, becauſe it anſwers to the Queſtion, how often one Number is contain'd in another

R

RABBETING [in *Carpentry*] is the planing or cutting of Channels or Groves in Boards

RAFTERS [in *Building*] are pieces of Timber, which ſtand by Pairs upon the Reaſon, meet in an Angle at the Top, and help to compoſe the Roof of a Building

As to their Scantlings, *&c.* it is provided by an Act of Parliament for Re-building the City of *London*, that the following Scantlings, (which were well conſulted by the ableſt Workmen before they were reduced to an Act) are ſet down as fitted for all Edifices great or ſmall, as follows

As to their Diſtance, 'tis a Rule in *Architecture*, that no Rafters be laid at greater Diſtance from each other than 12 Inches

Principal Rafters in Length.	From		to		Muſt be in Breadth		And thick
	F	I	F	I	Foot	Top	
	12	6	14	6	Inches	Inches	Inches.
	14	6	18	6	8	5	6
	18	6	21	6	9	7	7
	21	6	26	4	10	8	8
	24	6	26	4	12	9	8½
					13	9	9

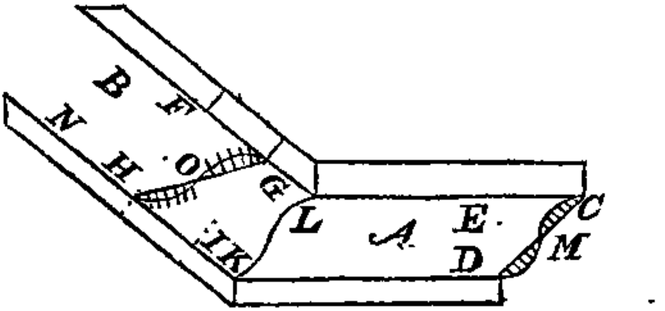
Single Rafters in Length—	6 Foot 6 Inches 8 next 9 next	muſt
have in their Square —	4 and 3 4½ and 3¾ 5 and 4	Inches

Principal RAFTERS, ſhould be near as thick at the Bottom as the Beam, and ſhould diminiſh in their Length one fifth, or one ſixth of their Breadth, the king Poſts ſhould be as thick as the principal Rafters, and their Breadth according to the Bigneſs of them that are intended to be let into them, the middle Part being left ſomething broader than the Thickneſs.

RAG-STONE, ſee *Paving*.

RAKEING Suppoſe the Level Moulding A join the rakeing Moulding B How to make their Curves to fit each other at their Mitering, L K.

Draw the Moulding or Curve C D, alſo the Right Line C D, which divide into halves in M, and divide the Right Line D M and M C, each into any Number of equal Parts (the more the better



From thence raiſe Perpendiculars to the Curves, as in the Example, and draw the Line D E Perpendicular to D K.

When you have done this, draw the Line G I and H F Perpendicular to K N, and diſtant from each other, equal to E C, and draw the Line H G, which divide in the middle in O

Then divide H O into the ſame Number of Parts as D M, and alſo O G as M C, from whence raiſe Perpendiculars at Pleaſure, as in the Example

When you have ſo done, take the Length of the Perpendiculars between the Right Line and the Curve Line D M, and ſet them on their reſpective Perpendiculars on the Right Line H O, that is, ſet the Line next to D on the Line next H; and ſo on to the Perpendiculars on M C and O G, whoſe Points create the true Curve H O G, by ſticking a Nail into each Point, and bending a thin Lath to touch them all at once, whoſe Edge gives the Curve or moulding requir'd.

N B This Method is uſeful in all Pediments or Rakeing Work whatſoever, and will prevent that common Error, which Workmen call tuneing off, after the Work is put together.

RAILS [in *Architecture*] are uſed in different Senſes, as particularly for thoſe Pieces of Timber, &c which lie horizontally between the *Pannels* of Wainſcot, alſo for thoſe which lie over and under Balliſters in Balconies, Stair-caſes, and the like, and alſo to pieces of Timber, which lie horizontally from Poſt to Poſt in Fences, with Pales or without

Mr *Wing* ſays, that the Price of making Rails and Balluſters on Balconies, or about the Platform of great Houſes are worth (for Workmanſhip only) 4*s* *per* Yard, running Meaſure

RAISER [in *Building*] a Board ſet on Edge, under the foreſide of a Step, Stair, &c

RAISING *Pieces* [in *Architecture*] are Pieces that lie under the Beams, on Brick or Timber by the Side of the Houſe

RANGE [in *Building*] the Side of any Work that runs ſtrait, without breaking out into Angles, is ſaid to range or run range Thus the Rails and Pannels of one Side of wainſcotting is ſaid to run range.

RATIO or **REASON** [in *Arithmetick* and *Geometry*] is that Relation of homogeneous Things which determines the Quantity of one from the Quantity of another, without the Intervention of any third Or it is when two Quantities are compar'd one with another, with Reſpect to their greatneſs or ſmallneſs, that Compariſon is called *Ratio*

RATIONAL *Quantity or Number*, is a Quantity or Number commenſurable to Unity.

As, ſuppoſing any Quantity to be 1, there are infinite other Quantities, ſome of which are commenſurable to it, either ſimply or in Power, and theſe are called by *Euclid Rational Quantities*, and the reſt that are incommenſurable to 1, he calls *Irrational Quantities*

RATIONAL *Integer, or Whole Number*, is that of which Unity is an Aliquot Part

RATIONAL *Fraction or Broken Number*, is that which is equal to ſome Part or Parts

RATIONAL *Mix'd Number*, is that which conſiſts of a Mix'd Number and a Fraction.

RAY [in *Opticks*] a Line of Light propagated from a Radiant, through an unreſiſting Medium

Common **RAY** [in *Opticks*] is ſometimes us'd for a Right-line drawn from the Point of the concourſe of the two optical Axes, through the middle of the Right-line, which paſſes by the Center of the Pupil of the Eye

PRINCIPAL RAY [in *Perſpective*] is the perpendicular Diſtance between the Eye and the vertical Plane or Table, as ſome call it

RECIPROCAL *Figures* [in *Geometry*] are ſuch as have the Antecedents and Conſequents of the Ratio in both Figures.

RECIPROCAL *Proportion* is when in four Numbers, the fourth is leſſer than the ſecond, by ſo much as the third is greater than the firſt, and *vice verſa*

RECTANGLE [in *Arithmetick*] is the ſame with Product, which ſee

RECTANGLED, as a *Rectangled Triangle*, is a Triangle, one of whoſe Angles is Right or equal to 90 Degrees

There can be but one Right-angle in a Plain Triangle, therefore a rectangled Triangle cannot be equilateral

RECTANGULAR [in *Geometry*] is applied to Figures and Solids, which have one or more Angles right

RECTILINEAR [in *Geometry*] i e *Right lined*, is applied to Figures, whoſe Perimeter conſiſts of Right-lines

REDUCT [in *Building*] a Querk or little Place taken out of a larger, to make it more uniform and regular or for ſome Conveniencies, as for little Cabinets on the Sides of Chimneys, Alcoves, &c

REDUCTION [in *Arithmetick*] is the converting Monies, Weights and Meaſures, into the ſame Value in other Denominations, *ex. gr.* Pounds into Shillings and Pence, &c

REFLECTION in general, is the Regreſs or Return, that happens to a moving Body, becauſe of the meeting of another Body, which it cannot penetrate; thus the material Rays are reflected variouſly from ſuch Bodies as they cannot paſs through

REFLEX }
REFLECT } [in *Painting*] is underſtood of thoſe Places in a Picture, which are ſuppoſed to be illuminated by a Light, reflected by ſome other Body repreſented in the ſame Piece

REFLEX *Viſion* }
REFLECTED *Viſion* } [in *Catoptricks*] is that which is performed by means of Rays reflected from poliſh'd Surfaces of Objects to the Eye

REFRACTION [in *Mechanicks*] in General, is the Incurvation or change of Determination in the Body moved, which happens to it while it enters or penetrate any Medium

REFRACTION [in *Dioptricks*] is the Variation of a Ray of Light, from that Right-line which it would have paſſed in, had not the Denſity of the Medium turn'd it aſide

REFRACTION *from the Perpendicular*, is when a Ray falling inclin'd, from a thicker Medium into a thinner, in breaking departs from that Perpendicular

REFRACTION *to the Perpendicular*, is when it falls from a thinner into a thicker, and ſo becomes nearer the Perpendicular

REGULA [in *Architecture*] See *Orlo*

REGULAR BODIES are Solids, whoſe Surface is compos'd of regular and equal Figures, whoſe Solid Angles are all equal, ſuch as the *Tetrahedron*, *Hexahedron*, *Octahedron*, *Dodecahedron*, and *Icoſahedron*

There can be no more regular Bodies beſides theſe

REGULAR *Figures* [in *Geometry*] are ſuch whoſe Sides, and conſequently their Angles, are all equal to one another: Whence all regular Multilateral

Planes are called *Regular Polygons*

The Area of ſuch Figures is ſpeedily found, by multiplying a Perpendicular let fall from the Center of the inſcrib'd Circle to any Side, by half that Side, and then that Product by the Number of the Sides of the Polygon.

RELIEVO } [in *Sculpture*]
RELIEF } is applied to a Figure which projects or ſtands out, prominent from the Ground or Plane whereon it is form'd, whether that Figure be cut with a Chiſſel, moulded or caſt.

The *Alto Relievo* } is when
High RELIEF } the Figure is form'd according to Nature, and projects as much as the Life.

Baſſo RELIEVO }
Baſs or low RELIEF } is when the Work is rais'd but a little from its Ground, as in Medals, Frontiſpieces, Feſtoons, Foliages, and other Ornaments of Friezes.

Demi RELIEVO, is when one half of the figure riſes from the Plan, *i. e.* when the Body of the figure ſeems cut in two, and the one half of it is clapp'd upon a Ground, when there are ſome Parts that ſtand clear out, detach'd from the reſt in a *Baſſo Relievo*, then the Work is called *Demi-Baſs*.

RELIEVO [in *Architecture*] is the Projecture of any Ornament.

Daviler obſerves, that this ought always to be proportion'd to the Magnitude of the Building it adorns, and the Diſtance at which 'tis to be viewed.

RELIEVO [in *Painting*] is a Degree of Force or Boldneſs wherewith the Figures ſeem at a due Diſtance, to ſtand out from the Ground of the Painting, as if they were really emboſs'd.

RENDERING [in *Building*] See *Pargeting*.

REPOSITORY, a Storehouſe, or Place where things are laid up and kept. *Architects* more particularly uſe it to ſignify ſuch a Place as is built for the laying up Rarities, either in Painting or any other Art.

RESERVATORY, a Place to which Waters are brought together, not only to make *Jets d'eaux* one of the greateſt Ornaments of a Garden, but alſo for ſupplying a noble Seat with Water for Family Uſes. See *Reſervoir*.

If a Perſon ſhall be ſo happy as to find out Water in a Place for which he may conveniently make a Reſervatory, without the Help of Machines, much Expence will be ſav'd thereby.

But if that be impoſſible to be done, of Neceſſity Recourſe muſt be had to *Hydraulick* Machines, in order to raiſe it from the Bottom of Pools into *Reſervatories*, that it may be afterwards let down into Gardens, Houſes, &c.

Theſe Machines are now much in Uſe, and many People prefer them before natural Water-Courſes, by Reaſon of the Quantity of Water they furniſh, and the nearneſs of the *Reſervatories*, and Conduits or Pipes.

Water is rais'd by different Machines, firſt, by Pumps and Horſes, and Secondly the two Elements of Air and Water are us'd to turn Mills, and theſe are infinitely to be preferr'd, theſe Machines almoſt always furniſhing us with Water, as may be ſaid, Night and Day

Thoſe *Reſervatories* that are made on the Ground are uſually Parcels of Water or moiſt Channels, from whence the Waters are brought together in great Quantities; theſe are made deep, that they may contain the more, and not be ſo ſoon empty.

If theſe can be made near an Houſe, it will be much better, but if there be a Neceſſity that the Reſervatory be in the Fields, it muſt be ſurrounded with a Wall.

Thoſe *Reſervatories* that are rais'd above Ground, cannot be expected to be made as large as the others, nor of Conſequence be capable of holding as much Water, the Difficulty to ſupport them, and Charge of the Lead, wherewith to line them, not admitting of it, they are to be rais'd upon Arches or Stone Pillars, with Timber Work thereon to form the Bottom and Sides, which muſt be lin'd with ſtrong Sheets of Lead, well ſoldered together The Timber Work ought to be very ſolid and ſtrong, that it may bear the great Weight of the Water.

The Ancients had 3 Ways for the Conveyance of Water, *viz.* Subterranean Aqueducts, Leaden Pipes, and Stone or Earthen Pipes, which are ſtill in Uſe, and to which we may add thoſe of Wood, Braſs and Copper.

Subterranean Aqueducts ought to be built of Free-Stone, and cover'd over with Arches or flat Stones, to the End that the Sun may not have an Influence upon the Water: If a Rock happens to be in the Way, it muſt be cut thorough, and if a Mountain obſtructs the Paſſage, a Way muſt be made through it, and the Aqueduct muſt be carried on through them, and Props us'd of 50 Fathom long from Place to Place, in Order to give the Water a little Air, and as to the Bottoms and Vallies which interrupt the Level of the Conveyance, they are to be fill'd up with Rubbiſh and Heaps of Maſonry, or with Arches and the like

The Water runs into theſe Aqueducts after different Ways, either through Stone or Leaden Pipes, Free-Stone, Troughs, Trenches made of Lime and Cement or Clay

There are ſometimes Veins of Gravel or Gravel Stones naturally met with, through which the Water will run without any loſs Room ought always to be made or allow'd for two ſmall Paths on each Side of theſe Troughs or Conveyances, that there may be a Paſſage along by them, if there be Occaſion, and beſides, there muſt an imperceptible Declivity be given to theſe Troughs, that the Water may the more eaſily run along.

Theſe Sorts of Aqueducts are proper to collect Spring Water, and to convey it into a *Reſervatory*, for the Waters being not cloſ'd up therein, as in Pipes, they loſe the Declivity and the Force which they ought to have to mount up into the Air.

Leaden Pipes are the moſt commodious for raiſing of Water, you may make them riſe, fall and turn, without hurting the running of the Water thro' them There are two Sorts of them, *viz* caſt and ſoldered Pipes

The firſt are caſt in Moulds, of what Length you pleaſe, and are generally 12 Foot long, they are made thicker than the ſolder'd ones, for Fear of Blows, and therefore are better and more valued, but they coſt more by reaſon of their Weight

Soldered Pipes are only Sheets of Lead, bended and ſoldered together at the Junctures, the biggeſt Leaden Pipes not exceeding ſix Inches Diameter, theſe are thruſt into one another and ſoldered Theſe are apt to burſt and to waſte, laid in Earths that are full of Chalk

Stone or *Earthen* Pipes was a third Way the Ancients had for the Conveyance of Water, and are thoſe that coſt the leaſt and yet will keep the beſt

Theſe Pipes are a Compoſition of baked Earth, like that of which they make earthen and Stone Pots, they join the Bodies of them, which are two or three Feet long to one another, and make Uſe of Maſtick with ſome Hemp or Flax for the Junctures

When theſe Pipes are made Uſe of for the Conveyance of forc'd Waters, they encompaſs them with a Lay of Cement, five or ſix Inches thick, which will preſerve them a long time, provided they have the Precaution, firſt, to let the Conduit dry for ſeveral Months, before the Water is turn'd into it, that ſo the Cement may have Time to harden And ſecondly, to ſecure theſe Pipes which are very brittle, with ſome Brick Work, ſo that they may not ſink down too much

Theſe Pipes are more proper for the Conveyance of the Diſcharges of Baſons, than ſpouting Water, which they cannot long be able to bear, they are ſubject to Fox-Tails, which are very ſmall Roots, which paſſing through the Pores of the Earth or Stone, or through the Maſtick which rots in the Ground, are fed by the Water and become ſo thick and long, that they intirely ſtop the Pipe.

There are ſome who pretend that the Fox-Tail comes from the Hemp that is uſ'd with the Maſtick for the Junctures, or elſe from ſome Seeds, which with the Water got into the Pipe

Stone or Earthen Pipes are particularly valued, for the Conveyance of Spring Water to drink, for being glaz'd on the inſide, the mud will not ſtick to them, and the Water is better preſerv'd and clearer than in other Pipes; beſides that it does not acquire that ill

Quality in paſſing through them, as it does through Lead or Iron.

For making wooden Pipes, they take large Trees of Oak, Elm or Alder, and the ſtraiteſt that can be got, they bore them thorough and make a Channel of three or four Inches Diameter they frame them after ſuch Manner, that the End of the one may be thruſt into the other, and bind them with an Iron Hook or Circle, and cover the Junctures with Pitch.

Theſe Sort of Pipes are good in Marſhy Grounds, and ſuch as are naturally moiſt, for they ſoon periſh in thoſe that are dry

The Water that paſſes thro' them, M *Chomel* ſays, is of a dark red Colour, and has always a particular Taſte

Iron Pipes are caſt in Moulds, and are now much us'd, they have the ſame good Qualities as thoſe of Lead, they will laſt long, and coſt four or five times leſs Money

Some of them are made to 18 Inches Diameter, each Pipe is three Foot and a half long, and there are Bridles at each End of them, which are join'd and cloſ'd together by Screws and Worms, between which they put Roundels of Leather and Maſtick

As to the Proportion and Bigneſs of the Conduits and Pipes, in Reference to the *Jet d'Eau* or throwing of Water it is upon that the Beauty of Spouting Water depends, for if the Pipes are too ſmall, or that they furniſh the Baſons with too much Water, without a juſt Proportion, they will form ſmall, weak and ill-[illegible] Caſts, beſides theſe Pipes are ſubject to be eaſily choak'd up and to burſt

Now to play a *Jet d'Eau* of four or five Lines, that is one whoſe Ajutage is four or five Lines Diameter, which forms a Paſſage of an Inch and the ſeventh Part of an Inch in Circumference, you muſt have a Pipe of an Inch and a half Diameter For a *Jet d'Eau* of ſix or ſeven Lines, you muſt have a Pipe of 2 Inches, for one of eight or nine Lines, a Pipe of three Inches, and for a large *Jet d'Eau* of an Inch, a Pipe of four Inches Diameter, and for a larger *Jet d'Eau* of 15 or 16 Lines, you muſt have a thick Pipe of ſix Inches Diameter

It ſhould be held for a general Rule, that the Paſſage or Mouth of the Ajutages, ſhould be four times leſs than the Opening or Diameter of the Pipes of the Conduit, to the End that the Pillar of Water may be proportioned, and that the Swiftneſs in the Pipes may be equal

Add to this, that there muſt be too great a Friction in the ſmall Conduits with Regard to great Ajutages, and in the Brink or Edge of ſome Ajutages, in reference to large Conduits

Note, that 12 Lines make an Inch

There are ſeveral Sorts of Ajutages, but the moſt common are raiſ'd ones, and ſuch as have but one Mouth or Paſſage, and they are alſo the [illegible], and do not ſtop ſo often as the flat ones, which are pierced with ſeveral Holes or Clefts, plac'd oppoſite to one another, or elſe they ſolder on ſeveral other ſmall Ajutages

It is certain, that the larger the Conduits or Conveyance are, the better the Water paſſes, it is the Soul of good *Jets d'Eau*, which that they may be well fed, ſhould have a Conduit of the ſame Bigneſs, thro'-out from the *Reſervatory* to the *Ajutage*, without Diminution This will furniſh more Water, and give more Vigour to the *Jet* or Caſt, which without will, as it were, be chok'd up afar off

Some indeed are of a contrary Opinion, and maintain that in a Conveyance of 100 Fathom long, it ought to be bigger in the firſt 50 next the *Reſervatory*, than in the other 50 reaching to the *Ajutage*, and they pretend that the Diminution of the Bigneſs, ſhould be about an Inch Diameter, to the End, ſay they, that the Water may begin to be forced, and pent at a little Diſtance in the Pipe, and which ſhould always run with ſome Diminution to the very out-let of the Water. But others again ſay, that they have no ſolid Reaſon to ſupport their Fancies

There is but one Caſe only wherein the Diameter of the Conveyances ought to be diminiſh'd, and that is, when they are ſo long as three or four hundred Fathom; then the Pipes are to differ thrice in Bigneſs, for without it, in the long Courſe the Water is to run, it will, as it were, ſleep, and loſe much of its Strength; but on the Contrary, the different Sizes revive and actuate it

For Example, A Conduit that is 300 Fathom long, ſhould have the firſt hundred of eight Inches Diameter, the next of ſix, and the laſt of four Inches Diameter

But in thoſe Conveyances or Pipes of 100 or 150 Fathom, you muſt continue the ſame Diameter throughout the whole Length, even to the Ajutage

When there are ſeveral *Jets d'Eau*, as ſuppoſe five or ſix to be play'd in a Garden, it is not neceſſary that there ſhould be five or ſix Conveyances or different Pipes made from the *Reſervatory*, it would be a ſuperfluous Charge, and contrary to all good Oeconomy two or three are enough, but they muſt be of ſuch Proportion and Bigneſs, as to be ſufficient to ſupply all theſe *Jets d'Eau* with Water, in ſuch a Manner that they may play all together equally, and without falling lower than one another

Now to play three *Jets d'Eau*, each of which is from ſix to ſeven Lines in Diameter, your Pipe muſt be ſix Inches; and for three *Jets d'Eau* of four Lines, the Pipe muſt be four Inches, the Pipe they continue of the ſame Bigneſs till over againſt the Baſons, or they diminiſh it proportionably by

Branches; and thus in a Pipe of ſix Inches, they make Branches of two Inches Diameter, to the End that the Water may be equally diſtributed for the Out-lets

It is to be obſerv'd, that the End of the Pipe next the *Reſervatoty*, ought to be two Inches or more in Diameter than the Reſt for Example, if a Pipe be four Inches in Diameter, the Sucker or Opening muſt be ſix Inches in the Bottom of the *Reſervatory*, to the End that the Entrance being larger, it may ſerve for a Funnel for the Water to enter in more readily, and yield a greater Supply to the *Jets d'Eau*, you muſt make a Regard or Head, that is anſwerable in Bigneſs to the Diameter of the Pipe, and take Care that as much Water paſſes through the oval Hole of the Spout, and what ſome call the Buſhel, as thro' the circular Hole of the Pipe

RESERVOIR, a Place where Water is collected and reſerv'd to be convey'd occaſionally through Pipes, *&c* or to be ſpouted up, *&c*

The *Reſervoir* is a Building or large Baſon, uſually of Wood lin'd with Lead, where Water is kept to ſupply the Occaſions of the Houſe

At *Canons*, the noble Seat of the Duke of *Chandois*, is a very large *Reſervoir*, a Top of the Houſe, to which the Water is rais'd by a very curious Engine, contriv'd for the Purpoſe.

This *Reſervoir* is ſo capacious, as that beſides ſupplying all Parts of the Houſe by Means of Pipes and Cocks, it likewiſe turns a Mill

A *Reſervoir* is alſo ſometimes a large *Baſon* of ſtrong Maſonry, glazed or paved at the Bottom where the Water is reſerv'd to feed *Jets d'Eau* or ſpouting Fountains

Such is that vaſt one on the Top of *Marli* in *France*, call'd *Trai d'Enfer*, i e Hell-Mouth, whoſe Surface, *Daviler* tells us, contains 50 Acres, and its Depth ſuch as under that Superficies to contain 100000 Cubick Fathom of Water

RESOLUTION [in the *Mathematicks*] is a Method of Invention, whereby the Truth or Falſhood of a Propoſition, or the Impoſſibility is diſcovered, in an Order contrary to that of Syntheſis or Compoſition

RESSAUT [in *Architecture*] is the Effect of a Body, which either projects or ſinks, *i e* ſtands more out or in than another, ſo as to be out of the Line or Level with it

RETURN [in *Building*] is a Side or Part that falls away from the foreſide of any ſtrait Work

RIBBING *Nails*, ſee *Nails*

RHOMBOIDES [in *Geometry*] a Quadrilateral figure, whoſe Sides and Angles are unequal, but the oppoſite ones equal, but is neither equilateral nor equiangular Or,

A RHOMBOIDES is a Figure having four Sides, the oppoſite whereof are equal and parallel, and alſo four Angles, the oppoſite of which are equal.

To

To find the Superficial Content
The RULE

Multitiply one of the longeſt Sides of it, by the Perpendicular let fall from one of the Obtuſe Angles to one of the longeſt Sides, and the Product will be the Content.

19 5
10 2

390
195

1983 0

Let *ABC* be a Rhomboides given, whoſe Sides *AB* or *CD* is 19 5 Feet, and the Perpendicular *AE* is 10 2, which multiply together, the Product is 198 9, that is 198 Superficial Feet, and 9 tenth Parts the Content See the *Plate*, Fig 1

Demonſtration

If *BC* be extended to *F*, making *CF* equal to *DE*, and a Line be drawn from *B* to *F*, ſo will the Triangle *CBF* be equal to the Triangle *ADE*, and the Parallelogram *AEFB* be equal to the Rhomboides *ABCD*, which was to be proved *Plate* 1 *Fig* 1

To deſcribe the *Rhomboides ABCD*, whoſe Angle at *G* ſhall be equal to the given Angle *HGI*, its longeſt Sides each equal to the given Line *KK*, and its ſhorteſt each equal to the Line *LM*.

Firſt, Make *CD* equal to *KK*, and make the Angle *C* equal to the Angle *HGI*, and make *CA* equal *LM*.

Secondly, On *A* with a Radius *CD* deſcribe the Arch *EE*, and on *D* with a Radius *CA*, deſcribe the Arch *FF*, interſecting the Arch in *EE* in *B*.

Thirdly, Join *AB* and *BD*, and the *Rhomboides* is compleated as required *Plate* 1 *Fig* 2.

RHOMBUS [in *Geometry*] is an obliquangular Parallelogram, or a quadrilateral Figure whoſe Sides are equal and parallel, but the Angles unequal, two of the oppoſite ones being Obtuſe, and the other two Acute. Or,

RHOMBUS is a Figure repreſenting a Quarry of Glaſs, having four equal Sides, the oppoſites of which are equal, two of its Angles being Obtuſe and two Acute.

To find the Superficial Content.
The RULE

Multiply one of the Sides by a Perpendicular let fall from one of the obtuſe Angles to the oppoſite Side, and the Product is the Content

Perpend 13 42
The Side 15 5

6710
6710
1342

Product 208 010

Let *ABCD* be a Rhombus given, whoſe Sides are each 15 5 Feet, and the Perpendicular *EC* is 13 42, which multiply'd toge-

t[illegible]r, the Product will be
208 o1b; which is the Superfi-
cial Content of the *Rhombus.*

By Scale and Compaſſes

Extend the Compaſſes from
ı, that Extent will reach
15,5 the ſame way to 208
, the Content

Demonſtration

et *C B* be extended out to
naking *D F* equal to *G D*
draw the Line *BF*, ſo ſhall
Triangle *DBF* be equal to
Angle *A C E* For *D F*
C E are equal, and *B F* is
l to *AE*, becauſe *AB* and
are parallel, therefore the
llelogram *ABEF* is equal
ıe Rhombus *A B C D* See
te 1 *Fig* 2

o delineate a RHOMBUS,
ſe Sides ſhall be equal to a
n Line A B

lake *D C* equal to *A B*,
n on *C* with the Radius *D C*,
ribe the Arch *D E F*, and
ce *D E* and *E F* equal to
;

Join *D E*, *E F*, and *F C*
the Rhombus is compleat-
is requir'd

Note That as the Angles of
Figure are all oblique, *viz*
Angles *L H* acute, and
I obtuſe, therefore their
gonals *L H* and *K I* are
qual, *viz* *L H* is longer
n *K I*, notwithſtanding that
Sides are all equal as in the
ometrical Square There-
if a Geometrical Square
h any two of its oppoſite
es put out of a perpendicu-
Poſition, ſo as to alter their
ght Angles, it inſtantly be-
nes a Rhombus or Diamond
m.

RIDES, Hinges for Doors.

RIDGE [in *Building*] the higheſt Part of the Roof or Covering of a Houſe.

RIDGE *Tiles*, See *Tiles*

RIGATE *Stones*, See *Free-Stones*

RIGHT [in *Geometry*] Something that lies evenly, and without inclining or bending the one way or the other

RIGHT *Angle*, is that form'd by two Lines, falling perpendicularly one on another

RIGHT *Angled*, is underſtood of a Figure, when its Sides are at Right-angles, or ſtand perpendicularly one upon another

ROD, a Meaſure of Length, containing by Statute ſixteen Foot and a half *Engliſh*

ROLLERS } [with *Carpenters*, *Maſons*, &c] are plain Cylinders
ROLLS }
of Wood ſeven or eight Inches in Diameter, and three or four Foot in Length, us'd for the removing of Beams, huge Stones, or other like Burthens, which are cumberſome, but not exceeding heavy

Theſe *Rollers* are plac'd ſucceſſively under the fore-part of the Maſſives or heavy Bodies to be remov'd, which at the ſame Time are puſh'd forward by Levers &c apply'd behind

Endleſs ROLLERS are us'd when they are to remove Blocks of Marble, or other exceſſive heavy Loads

To give theſe the greater Force, and prevent their Burſting they are made of Wood jointed together by croſs Quarters being about twice the Length o

com

common *Rollers*, and girt with ſeveral large Iron Hoops at each End

At about a Foot Diſtance from the Ends are four Mortoiſes, or rather but two, but pierced through and through, into which the Ends of long Levers are put, which the Workmen draw by Ropes faſten'd to the End, ſtill changing the Mortoiſe, as the Roller has made the quarter of the Turn

ROLLING [in *Mechanicks*] *i e* Revolving, is a Kind of Circular Motion, wherein the moveable turns round its own Axis or Centre, and continually applies new Parts of its Surface to the Body it moves upon

The Motion of *Rolling* is oppos'd to that of *Sliding*, in which the ſame Surface is continually apply'd to the Plane it moves along

The Friction of a Body in *Rolling*, or the Reſiſtance made to it by the Roughneſs of the Plane it moves on, is found to be much leſs than the Friction in ſliding,

Hence is the great Uſe of Wheels, *Rollers*, &c in Machines as much of the Action as poſſible, being laid thereon to make the Reſiſtance the leſs

ROMAN *Order* [in *Architecture*] is the ſame with the *Compoſite* It was invented by the *Romans* in the Time of *Auguſtus*, and ſet above all others, to ſhew that the *Romans* were Lords over other Nations, it is made up of the *Ionic* and *Corinthian* Orders

ROOF [in *Architecture*] is the uppermoſt Part of a Building.

The Roof contains the Timber Work and its Covering of Slate or Tile, or whatſoever ſerves it as a Cover, tho' Carpenters uſually reſtrain *Roof* to the Timber Work only

The Form of *Roofs* are various, ſometimes pointed; in which Caſe, the moſt beautiful Proportion is, to have its Profile an equilateral Triangle.

A *Square* ROOF, is that where the Angle of a Roof is a Right Angle, which therefore is a mean Proportional between the *Pointed* and

Flat ROOF, which is in the ſame Proportion as a Triangular Pediment This is chiefly us'd in *Italy* and the hot Countries where little Snow falls.

Sometimes *Roofs* are made in the Pinnacle Form

Roofs have ſometimes a *double Ridge*, and ſometimes *mutilated*, *i e* they conſiſt of a *true* and a *falſe Roof*, which is laid over the former

This laſt is particularly called a *Manſard*, from M *Manſard*, a famous *French* Architect, the Inventor, ſometimes they are in the Form of a *Plat-Form*, as moſt of the Eaſtern Buildings are

Truncated ROOF is one, which inſtead of terminating in a Ridge or Angle, is cut ſquare off at a certain Height, and cover'd with a Terraſs, and ſometimes encompaſs'd with a Balluſtrade

Sometimes a *Roof* is made in the Manner of a *Dome*, that is, having its Plan ſquare, and the Contour circular.

Round Roof, is that where the Plan is round or oval, and the Profile a direct Deſcent

Sometimes the Baſe being very large, is cut off to diminiſh its Height, and is cover'd with a Terraſs of Lead rais'd a little in the middle, with Sky-Lights from Space to Space, to give Light to ſome *Corridore*, or other intermediate Pieces, which without ſuch an Expedient would be too dark

When the Walls have been rais'd to their deſign'd Height, the Vaults made, the Joiſts laid, the Stairs, &c brought up, then the Roof is to be raiſed, which embracing every Part of the Building, and with its Weight equally preſſing upon the Walls, is as a Band to all the Work, and beſides, defends the Inhabitants from Rain or Snow, the burning heat of the Sun; and the Moiſture of the Night, adds no ſmall Help to the Building, by caſting off the Rain Water from the Walls, which altho' it ſeems at preſent to do but little Hurt, yet in the Proceſs of Time, is the Cauſe of much Damage

Vitruvius tells us, the firſt Men built their Houſes with flat Roofs, but finding that theſe did not defend them from the Weather, they (being conſtrain'd by Neceſſity) begun to make them ridg'd, that is to ſay, rais'd in the middle.

Theſe Roofs are to be rais'd to a higher or lower Pitch, according to the Country in which they are

For which Reaſon in *Germany*, they raiſe their Roofs to a very great Pitch, by Reaſon of the great Quantity of Snow that falls there

They cover their Roof with *Shingles*, (*i. e* ſmall Pieces of Wood, or with thin Slates or Tiles, for if they would raiſe them otherwiſe, they would be ruin'd, by Reaſon of the Weight of the Snow

But we who dwell in a more temperate Climate, ought to chuſe ſuch a Pitch as may ſecure the Building, and be of handſome Form.

Therefore we commonly divide the Breadth of the Roof into four equal Parts, and take three of them for the Roof, which according to ſome makes the moſt agreeable Pitch for our Country, and is the Foundation for raiſing any Manner of Roof, whether Square or Bevel

As to Roofs, ſays a modern Author, there is a Plate to go round a Building, which either may or may not be accounted a Part of the Roof, it may be eſteemed as the Foundation or Tye of the Walls, or it may be taken as only that on which the Roof lies

Theſe Plates are to be Dove-tail'd at the Angles, and tenented together at their Length, which is what the Workmen call cogging down to the Plate which prevents its flying out from the Foot of the Angles of a Building, Pieces Dove-tail'd croſs the Angles of the Plate, ſerve to keep it from ſpreading, and is the Foot of the Hip

There are various Sorts of Roofs.

Roofs, and various Ways of framing them, and different Heights for Buildings of the ſame Breadth, according to the different Sentiments of Surveyors or Carpenters And a good Roof is the moſt difficult and moſt uſeful Part of Carpenters Work

The common Pitch of Roofs is to have the Rafters Length, if it ſpann'd the Building at once, to be three fourths of the Breadth of the Building

Some make them flatter, as a Pediment Pitch, and the old *Gothick* Way, was to make them the whole Breadth, but ſome Authors take the middle Path between both Extremes of three fourths of the Breadth of the Building, and Pediment Pitch, making the Pitch or Perpendicular Height to be two ſevenths of the Breadth of the Building, within Side, and the Length of the Rafter four ſevenths, being of the Breadth of the Building, or twice the Perpendicular Height of the King Poſt.

Indeed *Palladio* ſays, the Breadth of the Place to be roofed, muſt be divided into nine Parts, two of which ſhall be the Pitch, for, ſays he, if the Roof were made one fourth of the Breadth, it would be too ſteep.

But it is to be obſerv'd, that *Palladio* ſpeaks of *Italy*, or of Southern Climates, for he ſays in *Germany* where the Snow falls in great Quantities, the Roofs are made very ſharp, and are cover'd with Shingles, *&c* for otherwiſe the Weight of the Snow would cruſh them.

The Height of the Pitch of a Pediment, is one fourth of the Breadth of a Building, which is eſteemed in *England* rather too flat, eſpecially for Tileing therefore ſome make Uſe neither of that Proportion, nor of the third of the Breadth of the common Pitch, and uſe a Medium Proportion between the two Extremes, *&c*

Example Suppoſe a Building to be ten Foot broad Work, according to the following Table

If the Breadth of the Building be	The Pediment Pitch ¼ perpendicular Height		The common one, ⅓ perpendicular Height		The Medium 2/7 perpendicular Heights	
Feet	Feet.	Inches	Feet	Inches	Feet	Inches
10	2	6	3	4	2	10¼
12	3	0	4	0	3	6
14	3	6	4	8	4	0
16	4	0	5	4	4	6½
18	4	6	6	0	5	2
20	5	0	6	8	5	8½
22	5	6	7	4	6	3½
24	6	0	8	0	6	10¼
26	6	6	8	8	7	5
28	7	0	9	4	8	0
30	7	6	10	0	8	7
32	8	0	10	8	9	2
34	8	6	11	4	9	8
36	9	0	12	0	10	4½
38	9	6	12	8	13	10½
40	10	0	13	4	11	5

The Uſe of the Table is, if the Span or Breadth of a Building is 26 Feet, the Perpendicular Height of a Roof, Pediment Pitch is ſix Feet, ſix Inches; if the common Pitch, eight Feet, eight Inches, the Medium of which is made to be ſeven Feet, 5 Inches, for the following Reaſons

The common Pitch, is not only unpleaſing to the Eye, but is attended with this Inconvenience, if there be a Gutter round the Building, the Steepneſs of the Roof occaſions Rain to come with ſo ſudden a Velocity and Force into the Pipes, which are to convey the Water from the Gutters, that it fills the Gutters, and ſometimes to that Degree, that the Water runs under the Covering of the Roof, and very much endamages the Timber, &c of the Building, and the ſteeper the Roof is, the longer the Rafters, and the greater Quantity of Timber muſt be uſ'd in the Roof, as well as the more Weight from the greater Quantity of Timber, and the weakening the principal Timbers by adding more to its own Weight

And the Pediment Pitch is inconvenient in lying too flat for theſe Climates ſo frequently ſubject to Rain and heavy Snows, which laſt would vaſtly preſs and incommode a Building, and would lie much longer on the Roof, its Declivity being ſo ſmall, beſides in ſtrong Winds, attended with Rain, the Rain would drive under the Covering of Tiles or Slates, &c and cauſe great Decay of the Timber.

In Order to avoid theſe inconveniencies, the Medium between the two Extremes may be taken, according to the following Tables, in which ſome are made ſtronger than others; that the Method may be made Uſe of, as Neceſſity requires, and Time is allow'd to perform it in

Take the following Rule for the Proportion of Beams, whoſe Bearing varieth

If the Beam bear in the Clear	Feet	The Scantling muſt be	Inches		Inches.
	12		6	and	8
	16		6¼	and	8½
	20		6½	and	9
	24		7	and	9½
	28		7½	and	9½
	32		8	and	10
	36		8½	and	10½
	40		8½	and	11
	44		9	and	12

Of Roofs in General, obſerve the following Examples

Fig 1 is an Hexagon Plan, and an *o g* Rafter

Firſt, Draw the Plan *a b c d e f*, alſo the Line *b h*, then middle *a b* at *i*, and draw the Line *i h*, then will *b h* be the Baſe of the Hip, and *i h* the Baſe of the Rafter, from *h* draw a Line to *k*, perpendicular to *i h*, and equal in Length to the Perpendicular of the Rafter, alſo from *h* draw a Line to *g*, Perpendicular to *b h*, and equal to *h k*; then draw the Moulding Part of the Rafter *i k*, in what Form you think proper;

proper, ſo done, divide the Line *i b* any how, from which Diviſions raiſe perpendicular Lines to touch the Curve Line *i k*, continue thoſe Lines to touch the Line *b h*, as the dotted Lines in the Example ſhew, which will divide the Line *b h*, into the ſame Number of Parts and Proportion with the Line *i b*, then from thoſe Diviſions raiſe perpendicular Lines at Pleaſure, and take the perpendicular Line 1 1 on the Line *i h*, to the Curve of the Rafter *i k*, in your Compaſſes, and ſet it up the correſpondent perpendicular Line, on the Line *b h*, as 1 1, alſo the Line 2 2, and 3 3, and ſo of all the reſt, and in each of thoſe Points, ſtick a Nail, and bend a thin Lath round them, to touch them all at once, then on the Edge of it, draw the Curve of the Hip *g b*, which was to be done

Fig 2, repreſents the Hip *b g*, in Fig 1 and 1 2 3 4 at the Point *e*, repreſents the Sole of the Foot of the Hip, before the Back is work'd

Firſt, Draw Lines on the Hip, at any convenient Diſtance, parallel to the Foot or Baſe *a c*, Fig 2 then draw the Sole of the Foot of the Hip, as 1 2 3 4 at the Point *e*, in Fig 1, and take in your Compaſſes the Diſtance between the Point 1, to the Line *e f*, or from 2, to the Line *e d*, and ſet it from the Back of the Hip *a b*, on thoſe parallel Lines as you ſee mark'd by Dots on them, then ſtrike a Nail into each of thoſe Dots or Points, and bend a thin Lath, to touch them all at once, and on the Edge of it ſtrike a Curve Line, then draw a middle Line, down the Back of the Hip, and between that Line and the Curves created by thoſe Dots, hew off the ſuperfluous Wood, which will make the true Back of the Hip, and ſo of all other Roofs, in what Form ſoever; but only obſerve if your Plan is bevel, as one End of Fig 5, to ſet the Superfluity of the Sole of the Hip, at the Point *e*, which is from 3, to the Line *e f*, and from 4 to the Line *e d*, on their proper Sides of the Hip, becauſe one Side will be wider than the other, which is the Caſe on the Back of all bevel Hips

The Plan *a b c d e f*, in Fig 3 is a Hexagon, the ſame as Fig 1 and the Lines *b h*, *g b*, *h k* and *h i*, in the one is equal to *b h*, *i h*, *h g* and *h k*, in the other, ſo are the Soles of the Feet of the Hip 1 2 3 4, at the two Points *e*, and there is no other Difference than the Curves of the Rafters, and conſequently needs no other Explanation, and ſo of the two Hips, Fig 2 and Fig 4 the two laſt Figures being laid down only for Variety Sake

The Pitch of the Gable End or Roof B Plate 2

Let the whole Breadth of Gable End or Roof A A be 2 Foot, divide the ſame into four equal Parts, take three thereof for the Length of the principal Rafter A B, and placing that Perpendicular from the Point C to the Point D, begets the Length of the Sleeper A D which will be 18 Foot. And the Length of the Dormer's principal Rafter from A to E, when laid to its Pitch upon the Back of the Principals, will reach to the Level Line F B or Top of the principal Rafter. and this is a general Rule for all Breadths.

1 Summer or Beam
2 King-Piece, Crown Poſt, or Joggle Piece
3 Braces or Strutts
4 Principal Rafters
5 The Sleeper
6 Purlin of the Dormer
7 Principal Rafter of the Dormer
8 Single Rafter of the Dormer, ſtanding on the Sleeper and Purlin
9 The Point of the Sleeper
10, 11 The Thickneſs of the Wall and Lintels or Wall Plates

Of flat Roofs. Plate 3.

Within a Chamber Beam and Rafters joggled in, whoſe Weight lieth not chiefly in the middle, and may be ſo made, that without hanging up the Beam, the Principals may diſcharge the Weight, and how Drips may be made to walk on.

A Draught of a Flat Roof with a Crown or King Post.

The Breadth of the Houſe, *Cantalivers*, *Cornices* and *Eaves*, the Length of the Raftings and Curvings, which ought to be ¾ of the Breadth Houſe.

The Principal Rafters are to be cut with a Knee (as in the Deſign) that they may the better ſupport themſelves, and the Burthen over them, upon the Upright of the Wall, and alſo ſecure that Part from the dripping in of the Rain; which otherwiſe would happen if the Rafters were made plain and furred.

The Beam to the Roof or Girder to the Garret Floor, ought to project without the Work as far as the furring or ſhreading, which is the Projecture of the *Cornice*.

1 Chamber Beam
2 Principals joggled into the Chamber Beam
3 The Place where the Principals are joggled in.
4 Puncheons or Braces
5 Drips to walk on, and may be made with the leſs Current, that the Roof may be made the more Pitch, for the Strengthening thereof, and may be made higher or lower, according to the Building and Diſcretion of the Architect.
6 Battlements

This Manner of framing the Roof will be uſeful, from 20 to 30 Foot, or thereabouts.

1 Ground Plate
2 Girder or Binding, interduce or Breſſummer
3 Beam to the Roof, or Girder to the Garret Floor
4 Principal Poſts, and upright Brick-wall
5 Braces
6 Quarters

7 Interduces

8 Prick-Poſt or Window-Poſts

9 Jaumbs or Door Poſts.

10 King-Piece or Joggle-Piece

11 Struts

12 Cellar-beam, Strut-beam, Wind-beam or Top-beam

13 Door-hand

14 Principal Rafters

15 Furrings or Shreadings

16 Ends of the Lintels and Pieces

17 Bedding Moulding of the Cornice, over the Windows and Space between

18 Knees of the Principal Rafters, which are to be of one Piece

19 Purline

ROOF How to find the Length of the Sleepers to a Dormier Roof

a c is the Width or Spand of the Roof, and *a b* and *c b*, is the Pitch of the Rafters, *i g* and *k d*, ſhews the Back of the Roof on which the Sleepers are to lie, and are equal to *a b* and *c b*, and *i a c* is the Plate or Beam, on which the Rafters *a b c b* ſtand

Firſt, Draw the Gable End or Rafters *a b* and *c b*, and divide them in the middle at *a c* and *e*, from whence raiſe a Perpendicular at Pleaſure, towards *f*

Then take the Length of the Rafter in your Compaſſes, and ſet it on the Perpendicular at *e* from *e* to *f*, and draw *f i* and *f d*, which are the Length of the Sleepers ſought for.

The Names of the Timbers.

I Beams II Principal Rafters III Cellar Beams. IV. King Poſts V Prick-Poſts. VI Struts VII Sleepers. VIII Purlings IX Small Rafters

ROOFING in ordinary Buildings is worth 7 or 8 *s per* Square, but in great Buildings 10 or 11 *s per* Square See *Framing*

Roofing is commonly meaſured by the Square, as Flooring.

ROSE [in *Architecture*, &c.] is an Ornament cut in the Reſemblance of a Roſe

It is chiefly us'd in Friezes, Cornices, Vaults of Churches, and particularly in the middle of each Face of the *Corinthian* Abacus And in the Spaces between the Modillions under the Plafonds of Cornices

ROSE NAILS See *Nails*

ROTATION [in *Geometry*] is the Circumvolution of a Surface, round an immoveable Line, call'd the Axis of Rotation

ROTATION [in *Mechanicks*] Rolling, or turning round

ROTHER NAILS See *Nails*

ROUGH STONE See *Rag-Stone*

ROUGH CASTING See *Plaiſtering*

ROUGH *Mortar* is us'd in many Places in *Kent*, &c and is made with a Sort of Sand, which when it is mix'd with the *Lime*, makes it look as red as Blood, but with theſe they mix Powder of Cinders, which changes it to a kind of blueiſh Colour, with this they rough caſt their Houſes.

ROUND HEADS. See *Nails*.

RUDENTURE [in *Architecture*] is the Figure of a Rope or Staff ſometimes plain, ſometimes cut carved, with which the third Part of the Flutings of Columns, are ſometimes fill'd up.

There are alſo *Rudentures* in *Relievo*, laid on the naked of Pilaſters, not Fluted, an Inſtance of which we have in the Church of St. *Sepienzia*, at *Rome*.

RUDENTURES, ſays M. *Le Clerc*, are cut, on ſome Occaſions in the Flutings, to ſtrengthen their Sides, and render them leſs liable to be broken.

For Inſtance, when Fluted Columns or Pilaſters are made without Pedeſtals, and plac'd on a Level with the Ground, or at leaſt ſo little rais'd, as to be without the reach of the Hand, their Flutings muſt be rudented or cabled (as they call it) as far as one third of their Height, that is, they muſt be fill'd up one third Part to that Height with theſe Rudentures, in Order to ſtrengthen the Sides, which might otherwiſe be ſoon defac'd.

Theſe Rudentures, which were at firſt invented for Uſe, ſays M. *Le Clerc*, have been ſince converted into Ornaments to enrich the Flutings, ſo that inſtead of plain ſubſtantial Rudentures, we now frequently ſee them exceedingly weak and ſlender, being wrought in Form of twiſted Ribbons, Foliages, Chaplets, and other rich and delicate Ornaments.

But this kind of Rudenture, ſays he, ſhould never be us'd except in Columns and Pilaſters of Marble, and ſuch as are beyond the reach of the Hands of the People.

One may likewiſe for the greater richneſs, as well as for the Sake of the greater Eaſe, make theſe Ornaments of Braſs gilt, to be fitted within the Flutings.

Theſe delicate Ornaments are alſo found to ſucceed very well in Columns and Pilaſters of Wood, where they are cut with a great Deal of Eaſe and Juſtneſs.

RUDERATION [in *Building*] is a Term us'd by *Vitruvius* for the laying of a Pavement with Pebbles.

To perform the *Ruderation*, it is neceſſary that the Ground be well beaten to make it firm and to prevent it from cracking. Then a *Stratum* of little Stones are laid to be afterwards bound together with Mortar made of Lime and Sand.

If the Sand be new, its Proportion may be to the Lime as 3 to 1, if dug out of old Pavements or Walls, as 5 to 2.

RUDERATION, as *Daviler* obſerves, is us'd by *Vitruvius* for the courſeſt and moſt artleſs kind of Maſonry, where a Wall is, as it were, cobbled up.

RULE, a ſimple Inſtrument, ordinarily of hard Wood, thin, narrow and ſtrait, ſerving to draw Lines withal.

A Maſon's Rule is 12 or 1, Foot long, and is apply'd under the Level for regulating the Courſes, and for making the Piedroits equal

A Stone-Cutters Rule is ordinarily four Foot long, and divided into Feet and Inches

Carpenters Rule is an Inſtrument moſt commonly made of Box Wood, 24 Inches long and one and a half broad, each Inch being ſubdivided into 8 Parts On the ſame Side with theſe Diviſions, is uſually *Gunter's Line* of Numbers

On the other Side are the Lines of Timber and Board Meaſure, the firſt beginning at 82, and continued to 36, near the other End The latter is numbred from 7 to 20 4 Inches from the other End.

The Uſe of Coggeſhal's *Sliding* Rule *in the Menſuration of Artificers Work*

This is generally plac'd upon one Side of one Leg of a two Foot Rule, conſiſting of four Lines

Of which two Lines are plac'd on a Slip or ſliding Part, and the other two upon the Leg of the Rule, and are thereby fix'd

Theſe laſt two Lines plac'd on the Rule, ſhall be hereafter in Practice call'd the *Stock*, and the two middle Lines, the *Slip*

2 The uppermoſt Line on the Stock, and the two Lines on the Slip are all alike numbred, *viz* from 1, 2, 3, &c to 1 in the middle, and from thence to 10 at the End, and the undermoſt Line from 4, 5, 6, &c to 40, which is the Square Line, and when us'd in Timber, the Girt line

3 Take Notice alſo, that the Lines on the Slip, and that next above it, are each divided between 1 and 2 into 10 Parts, and each tenth is ſubdivided into 5 Parts, and conſequently the whole Diviſion contain'd between 1 and 2, is thereby divided into 50 Parts, and if each Diviſion be ſuppos'd to be again ſubdivided or equal to 2, then the whole Space may be ſaid to be divided into 100 Parts.

4 The Spaces between 2 and 3, and between 3 and 4 are each decimally divided into 10 Parts, as before, and as the Diſtance between 2 and 3 is leſs than between 1 and 2, therefore theſe tenths are each ſubdivided into two Parts, and conſequently the whole Space between 2 and 3, will be divided but into 20 Parts, and if each Part be accounted to be divided into five leſſer Parts, or each = 5, then the whole Space between 2 and 3, may be or ſuppos'd to be divided into 100 Parts, as before between 1 and 2

5 The other Diviſions between 4 and 5, 5 and 6, 6 and 7, 7 and 8, 8 and 9, being yet leſſer and leſſer, are therefore divided into 10 Parts only, wherefore accounting each Part equal to 10, then every of theſe Diviſions may be ſuppos'd to be divided into

100 Parts, as the Preceeding.

6. The remaining Length from 1 in the middle, to 10 at the End is divided reſpectively after the ſame Manner, as alſo are the reſpective Diviſions of the Girt Line on the Stock, which are contain'd between the beginning of it at 4 to 10, but the Diviſions from 10 to 40, are firſt each decimally divided into tenths, and each tenth ſubdivided into 4th Parts.

At the Girt Line, juſt at the Beginning before 4, there are two Diviſions, each ſubdivided into four Parts, and at the End beyond 40, there are two, each ſub divided into two Parts

Theſe two Diviſions at the End of the Line beyond 40, each ſubdivided into two Parts, are the ſame as the firſt two Diviſions divided into halves, that are next after 4 at the beginning of the Line, that is, if you ſuppoſe that from 40 the whole Line was immediately to begin again, placing 4 the Beginning in the Place of 40 at the End, then thoſe two Diviſions would repreſent the firſt two Diviſions between 4 and 5

Likewiſe the two Diviſions ſub divided into four Parts, plac'd before 4 at the Begining are equal to the two laſt Diviſions, next before 40, at the End

That is, ſuppoſing that the Space between 30 and 40 at the End of the Line was to be prefix'd before 4 in the beginning, then would the two laſt Diviſions before 40, be in the ſame Place of the two Diviſions before 4.

To number or expreſs Quantities, on this Rule obſerve

1 Let the Space between 1 at the beginning of the Line, and 1 in the middle, repreſent one Integer, as one Foot or one Inch, &c then will 1 at the beginning, ſignify $\frac{1}{10}$ thereof, 2 will ſignify $\frac{2}{10}$, 3 will ſignify $\frac{3}{10}$, and ſo on, and laſtly the 1 in the middle 1 Integer as aforeſaid, and as before was ſhewn, that every ſuch principal Diviſion of 1, 2, 3, 4, 5, 6, 7, 8, 9, 1 was ſeverally divided into 100 Parts, therefore this Integer is divided into 1000 Parts

2 The following Diviſions from 1 in the middle, as 2, 3, 4, 5, 6, 7, 8, 9, 10, are ſeverally whole Integers, that is, when the Space from 1, in the beginning to 1 in the middle, is reckon'd the Integer, then the 2 following, ſignifies two Integers, the 3, ſignifies three Integers, &c and ſo conſequently the End of the Line, ſignifies ten Integers, and their reſpective ſub-diviſions, repreſent their fractional Parts, as has been before ſhewn in the firſt Integers

3 But if 1 at the beginning of the Line be accounted an Integer or one, then the 2 following ſignifie two Integers; the 3 following, three Integers, &c and the 1 in the middle ſignifies 10 Integers

Now as the two following, the 1 in the middle, did before repreſent 2, when the 1 in the middle repreſented one Integer, ſo now will the ſame 2 repreſent 20, when the 1 in the middle repreſents ten Integers, and conſequently the following numbers, 3, 4, 5, *&c*, to 10, will repreſent ſo many hundred Integers to 1000, ſo in like Manner, if the Line be began with 100, then the 1 in the middle will repreſent 1000, and the 10 at the End, 10000, *&c*.

4 When the Line is begun with 1, and the middle one ſignifies 10, then every Decimal or tenth Diviſion following between 1 and 2, between 2 and 3, *&c* will repreſent an Integer

Thus the firſt tenth Diviſion after 1, in the middle ſignifies 11, the ſecond tenth, 12, which is number'd 12 with a ſmaller Figure than the others, and ſometimes only diſtinguiſh'd by four Points thus   and in like Manner of all others of which every fifth is diſtinguiſh'd by a longer Stroke than the others, as 15, 25, 35, *&c* and the Subdiviſions of each Integer, are fractional Parts thereof

5 When the Line is begun with 10, then every tenth Diviſion between 1 and 2, between 2 and 3, *&c* does each repreſent an Integer (as has been ſaid before of the tenths following the middle of the Line) thus the firſt tenth after 1 at the beginning, ſignifies 11, the ſecond tenth, 12, the third tenth, 13, *&c* (which has its Diviſion longer than the others, as aforeſaid) the ſixth tenth, 16, *&c*.

The Uſes of this Rule in Meaſuring.

1 To multiply one Number by another

The Analogy is,

As 1 is to the Multiplier : : ſo is the Multiplicand to the Product

Example 1 Multiply 7 by 9

Practice Begin the Line 1, and ſet 1 on the Slip, to 7 the upper Line of the Stock, and againſt 9 on the Slip, ſtands 63 on the upper Line of the Stock, which is the Product requir'd.

Example 2 Multiply 10 by 12.

Practice Begin the Line with 10, ſet 1 on the Slip to 10 on the Stock, and againſt 12 on the Slip, ſtands 120 on the Stock, which is the Product requir'd, and ſo in like Manner any other Number given

To perform Diviſion by Rule

The Analogy is,

As the Diviſor is to 1.   ſo is the Dividend to the Quotient requir'd

Practice Divide 72 by 9 begin the Line with 1, place the Diviſor 9 on the Stock againſt 1 on the Slip, and againſt 72 on the Stock, ſtands 8 on the Slip, which is the Quotien required.

Example 2 Divide 630 by 15 Begin the Line with 10, then againſt the Diviſor 15 on the upper Line of the Stock ſet 1 on the Slip, and againſt 630 on the Stock, ſtands 42 on the Slip, which is the Quotient requir'd.

The Rule of Three, *by the Sliding Rule*

The Analogy is,

As the firſt given Number is to any other Number (as 5 is to 11, *&c* ſo is the ſecond given Number (as 10) to a fourth Number, which is the Number ſought for in the ſame Proportion

Example 1 If five Men are paid 11 Pounds for one Weeks Work, what muſt ten Men receive for the ſame Time, at the ſame Rate?

Practice Begin the Line with 1, then ſet 5 on the Slip againſt 11 on the Stock, and againſt 10 on the Slip ſtands 22 on the Stock which is the Anſwer of the Queſtion

Example 2 If the Diameter of a Circle be 7 Feet, whoſe Circumference is 22 Feet, what is the Circumference of another Circle, whoſe Diameter is 22 Feet?

Practice Begin the Line with 1, then ſet 7 on the Slip, againſt 22 on the Stock, and againſt 21 on the Slip, ſtands 66, the Circumference requir'd

Example 3 If 21 Bricks pave one Yard ſquare, how many Bricks will pave 30 Yards

The Analogy is as 1 is to 21, ſo is 30 to the Number requir'd

Practice Set 1 on the Slip to 21 on the Stock, and againſt 30 on the Slip, ſtands 630 the Anſwer of the Queſtion

Now in working of the Rule of Three direct, as in the preceeding Examples, you ſee, that is the ſecond Number is always greater than the firſt, the fourth Number will be always greater than the third, and *e contra*

And in the Rule of Three Inverſe, as in the following Example, if the ſecond be leſs than the firſt, the fourth will be leſs than the third, and *e contra*

Example 4 If the Circumference of a Circle be 44 Feet, what will the Diameter of another Circle be, whoſe Circumference is 66 Feet?

The Analogy is as 44 to 14
So is 66 to the Number requir'd

Practice Begin the Line with 1, and againſt 44 on the Stock, ſet 14 on the Slip, then againſt 66 on the Stock, ſtands 22 on the Slip, which is the Diameter required

Now from theſe Examples, it is plain that the ſecond and third Numbers are never taken on the ſame Line which is always to be remembred.

It is alſo to be obſerv'd

If in placing the firſt Number to the ſecond, the third falls beyond the Line, take the third Number in the firſt Part, or the other Length of the Line, as if it was continued, giving it its Value, according to its Place, as before ſhown.

Of the Extraction of the Square Root

By the Help of the lowermoſt Line on the Stock, before call'd the *Square Line* or *Girt Line*, the Square Root of any Number not exceeding 10000, may be very readily found, a follows

Practice Begin the lowermoſt Slip of the Line with 10, and ſet 16 thereof to 4, the beginning of the Square Line, then the Numbers of the Square Line will be the Square Roots of the Numbers contain'd in the lower Line of the Slip; or thoſe Numbers in the Slip, will be the Squares of thoſe of the Girt Line on the Stock.

Thus againſt 5 on the Girt or Square Line, ſtands 25 on the Slip, and againſt 6 on the Girt, ſtands 36 on the Slip So in like Manner

againſt	ſtands	which are the Square Numbers of
7	49	7
8	64	8
9	81	9
10	100	10
20	400	20
30	900	30

Hence 'tis plain that any given Square Number, under 1600 being found in the lower Line of the *Slip*, its *Square* Root or Side of its Square is that Number in the *Square* or *Girt-Line*, which is oppoſite to it

2 Remove the Slip, and place its beginning 1 to 10 on the *Square* or *Girt-Line*, and accounting 1 the beginning of the Slip, as 100, then 40 on the *Square* or *Girt Line* ſtand againſt 1600 its Square in the *Slip*, and thus you have the Root of any Square Number under 1600

3 Remove the Slip to its firſt Station, placing 16 on the Slip (beginning the Line with 10) againſt 4 the beginning o the *Square Line*, and then reckoning the ſaid 16 in the Slip to be 1600, and the 4 in the *Girt-Line* againſt it to be 40, as when thoſe Numbers were together at the other End in their laſt Station, the will the Square Numbers in the Slip go on from 1600 to 10000, whoſe Roots are contain'd in the Square Line oppoſite thereto

Thus the Square Root of

1600	40
2500	50
3600	60
4900	70
6400	80
8100	90
10000	100
40000	200
90000	300&c

is as exhibited by the oppoſite Diviſions in the *Square* or *Girt-Line*

And removing the Slip as at the ſecond Operation, you may continue the ſquare Numbers to 160000, and then altering the Slip as at the third Operation, you may continue them from 160000 to 1000000, and ſo on in like Manner *ad infinitum.*

To meaſure the Dimenſions of Maſon's Work by the Sliding Rule.

The Analogy for Foot Meaſure is as follows

As 12 on the upper Line on the Stock, which in Foot Meaſure is always fix'd, and therefore noted with ſmall Figures, (as has been before noted) is to the Dimenſions Length in Feet and Parts of Feet accounted on the Slip.

So is the Breadth in Inches accounted on the upper Line of the Stock

To its Content in Feet on the Slip.

Example. A Piece of Marble Pavement is 36 Foot and half in Length, and 33 in Breadth, what is the Superficial Content?

Practice Set the Length 36 Feet and a half on the Slip to 1, the upper Line of the Stock, and againſt 33 on the Stock, ſhall ſtand 100, ⅓ the Content requir'd.

And here it is to be obſerv'd, that when Fractions happen, as in this Example, they ought to be eſtimated as near to the Truth as can be, which in Practice of Buſineſs is near enough for our Purpoſe

But to determine the true Quantity or Value of Fractional Quantities (it being impoſſible to be done by this Rule) you muſt have recourſe to Vulgar or Decimal Arithmetick

Example 2 In a *Portland* Slab 8 Feet 3 Inches long, and 17½ Inches broad, how many Feet does it contain?

Practice Set the Length 8 Feet 3 Inches on the *Slip* (which is 8 and 2½ of the Subdiviſion of the Tenths) to 12 on the upper Line of the *Stock*, and againſt 17½ on the *Stock* ſtands 12 and a very little more, which is equal to 4½ ſquare Inches, the true Content requir'd

And ſo in the like manner any other Quantities, as given.

The next in Order is ſolid Meaſure, which Buſineſs generally happens under the Forms of the Cylinder, the Cube, and the Parallelopipedon

Of the *Cylinder*, the Analogy is as follows

As the Length in Feet and Inches accounted in the lower Line of the Slip,

Is to 10, 635 accounted on the *Girt Line*,

So is ¼ of the Circumference or Girt in Inches,

To the ſolid Content in Feet required

Example, In a Cylinder of Stone, 28 feet 9 inches long, and 15 Inches ¼ of its Girt or Circumference, what Number of ſolid Feet does it contain?

Practice Set the Length 28 feet ¾ in the *Slip* to 10 635 in the *Girt Line*, and againſt 15 the Quarter of the Cylinder's Girt, accounted on the Girt Line, ſtands 61 on the *Slip*, which is the ſolid Content required

Of the *Cube*, the Analogy is as follows

As the Length or Side of the Cube in Feet and Inches accounted in the lower Line of the *Slip*,

Is to 12 accounted on the *Girt Line*,

So is the Depth or Side of the *Cube* in Inches, accounted in the *Girt Line*, to the ſolid Content in feet accounted on the *Slip*.

Example. There is a *Cu* of Stone, whoſe Side is 2½ feet what is the ſolid Content of it

Practice Set the Side of th Cube 2½ feet, accounted on th *Slip*, to 12 on the *Girt Line* and againſt 30 the Side of th Cube in Inches (which is equa to ¼ of its Girt) ſtands 15⅝.

Of the *Parallelopipedon* the Analogy is the ſame as befor of the *Cube*.

As the Length of the *Parallelopipedon* taken in feet an inches, accounted on the lowe Line of the *Slip*,

Is to 12, accounted on th *Girt Line*,

So is half of the Girt of th Parallelopipedon in Inches accounted on the *Girt Line*, t the ſolid Content in Feet accounted on the Slip

Example There is a lon Cube or Parallelopipedo whoſe Length is 17 feet 9 i ches and ¼ Part of the Girt accounted on the *Girt Line*, a againſt 22½ inches the ¼ of t Girt accounted on the Gi Line ſtands 66 in the Sl which is the ſolid Content r quir'd

But here it is to be remer bred that, if the Baſe of t *Parallelopipedon* is not exact ſquare, having its Bread greater or leſs than its Dep then its Depth will, by tak ¼ of the Girt, not give the t Solidity

But in ſuch caſe you m find a mean Proportional tween the Breadth and

Dep

Depth; and this being done, may then proceed as if the Breadth and Depth were equal

A mean Proportional is a Number, which being ſquar'd or multiplied into it ſelf, produces the ſame Quantity that two given Numbers would do, being multiply'd into one another, to which it is a mean Proportional, or otherwiſe it is the ſquare Root of the Product produc'd by the Multiplication of the two unequal Sides into one another

Suppoſe the Breadth of the Parallelopipedon be 9 inches, and the Depth 4 inches I ſay, if the 9 be multiply'd by 4, the Product will be 36, and the mean Proportional between 4 and 9 is 6, for 6 times 6 is 36, which is equal to 4 times 9 Therefore 6 is the mean Proportional between 4 and 9

Now ſuppoſe the Dimenſions be as before, *viz* 9 inches in Breadth, and 4 in Depth, and conſequently is 26 inches in Girt, of which if you take ¼ Part, *viz* 6 ½ for the Side of the Square, as in the Square Parallelopidedon, it is plain that it will produce a content too great for 6 ½ multiply'd by 6 ½ will produce 42 ¼, which is 6 ½ too much in the Area, and that being multiply'd into the Length would carry on the Error much higher

Hence it is evident, that to Meaſure an unequal Parallelopipedon, there muſt firſt be a mean Proportional found, which may be eaſier produced from the ſquare Root of the Area of the Baſe, or as follows.

Set the greater of the 2 Numbers (as here 9) on the Square or *Girt-line* to the ſame Number 9 on the *Slip*, againſt the leſs Number 4 accounted on the *Slip*, ſtands the mean Proportional (6) on the ſquare Line.

Or thus,

Set the leſs Number (4) on the ſame Number (4) on the ſquare Line, and againſt the greater Number (9) accounted on the *Slip*, ſtands the mean Proportional (6) on the ſquare Line as before

The Menſuration of *Bricklayers* Work by this Rule.

Bricklayers Work is meaſured by the Foot, Yard, Square, and Rod

In Yard Meaſure, the firſt ſtated Number muſt be 9, and for Rod Meaſure 272, which in Foot Meaſure is but 12, and in Order to theſe Operations it will be neceſſary to have a little Braſs Stud fix'd in the upper Line of the *Stock* and *Slip* at 9, and 272 and ¼, whereby those Centre points (as Workmen call them) or firſt Numbers will be readily found

In *Yard Meaſure* you muſt take Notice that the Dimenſions are taken in Feet and Quarters of Feet

The Analogy in *Yard* Meaſure is,

As the firſt Number 9 accounted on the upper Line of the *Stock*.

In

Is to the Breadth in Feet accounted on the *Slip*, ſo is the Length accounted on the *Stock*, to the ſuperficial Content on the Slip

Example 1 If a Cellar be pav'd with paving Bricks, the Length of which is 15 Feet ¾, and the Breadth 12 and ¾, what will be the ſuperficial Content thereof?

Practice Set the Breadth 12 Feet ¾ on the Slip to the fixt Number 9 on the *Stock*, and againſt 15 Foot ¾, accounted on on the Stock ſtand 21 ⅓ on the *Slip* which is the ſuperficial Content requir'd

Example 2 If 30 Bricks pave 1 Yard how many Yards will 630 Bricks pave?

The Analogy

As the Bricks of one Yard accounted on the *Stock*

Is to 1 accounted on the *Slip*

So is the Number of Bricks given, accounted on the *Stock* to the Yards, which they will pave accounted on the Slip

Practice Set 30 on the Stock to 1 on the Slip, and againſt 630 on the *Stock* ſtands 21 on the *Slip*, which is the Number of Yards that 630 Bricks will pave

Of Square Meaſure

In this the Dimenſions are taken in Feet and Quarters of Feet as in Yard Meaſure

By ſquare Meaſure is meant a ſquare Space, containing 100 ſquare Feet, or it is a Geometrical Square, whoſe Side is equal to 10 Feet, and conſequently the whole equal to 100 Feet

By this Meaſure all Manner of Tileing and Slating is perform'd, as follows

As the Breadth accounted on the *Stock*

Is to 100 accounted on the *Slip*

So is the Length accounted on the *Slip*, to the content accounted on the *Stock*

Example If a Roof be 70 Feet in Length, and 15 Feet in Depth from the Ridge to the Eaves, what is the Content of it

Practice Set the Breadth 15 accounted on the *Stock*, to 1 accounted on the *Slip*, and againſt the Length 70 on the *Slip*, ſtands 10 ½ the Number of Squares therein contain'd which is equal to 1050 ſquare Feet

This Product or Content is but ½ the Quantity of Tileing if both Sides of the Roof are equal, therefore the 10 ½ Squares being doubled, the Content of the whole will be found to be 21 Squares compleat

And here it is to be noted that as one Square is equal to 100 Feet

Half a Square is equal to 5

A Quarter of a Square equal to 2

And half a Quarter of Square equal to 12

R

Rod Meaſure.

Rod Meaſure is a ſquare Meaſure conſiſting of 272 ¼ ſquare Feet, produced by the Squaring of a Rod in Length, *viz* 16 ½ Feet multiply'd into itſelf its product is 272 ¼, the odd ¼ is rejected, and the 272 Feet only is reckoned a ſquare Rod.

By this Meaſure are meaſured all Manner of Walls and Chimneys, which, tho' of various thickneſſes, yet they are all meaſured as ſuperficial Meaſure, being reduced to the Standard thickneſs of one Brick and Half.

By this Analogy

As the Length accounted on the *Stock*

Is to 272 accounted on the *Slip*

So is the Height accounted on the *Slip* to the Content on the *Stock.*

Or thus,

As the fixt Number 272 on the Slip

Is to the Length accounted on the Stock

So is the Height accounted on the Slip to the Content on the Stock.

Glazier's Work.

Glaziers Meaſure their Work by the Foot Square, and take their Dimenſions in Feet and 100 Parts of a Foot, and therefore on the Edge of Sliding Rules, the Foot is generally divided into 100 equal Parts, numbred, 10, 20, *&c* to 100, and oftentimes the whole two Foot onwards from 100 to 200

Sometimes Dimenſions of Glaſs are taken in Inches and Quarters of Inches, tho' but rarely, which when they are ſo.

This is the Analogy.

As 144 which is the firſt and fixt Number for Foot Meaſure accounted on the Stock

Is to the Breadth taken in Inches accounted on the Slip

So is the Length accounted in Inches on the Stock to the Content on the Slip required

Example A Pane of Glaſs 31 Inches a half in Length and 8 ½ Inches in Breadth, what is the Content?

Practice Set the Breadth 8 ½ in the Slip to 144 in the Stock, and againſt 31 Inches ½ the Length ſtands 1 85 in the Slip, which is the Content required

The Uſe of the Carpenters joint Rule

The Application of the Inches in Meaſuring Lengths, Breadths, *&c* is obvious, that of *Gunters* Line See under the Line of NUMBERS.

The Breadth of any Surface as Board, Glaſs, &c being given, to find how much in Length makes a ſquare Foot

Find the Number of Inches

the Surface is broad in the Line of Board Meaſure, and right againſt it is the Number of Inches requir'd

Thus if the Surface were eight Inches broad, 18 Inches will be found to make a Superficial Foot

Or more readily thus apply the Rule to the Breadth of the Board or Glaſs, that Edge mark'd 36, being even with the Edge, the other Edge of the Surface will ſhew the Inches, and quarters of Inches, which go to a ſquare Foot

The Uſe of the Table at the End of the Board Meaſure

If a Surface be one Inch broad, how many Inches long will make a Superficial Foot? Look in the upper Row of Figures for one Inch, and under it in the ſecond Row is 12 Inches, the Anſwer to the Queſtion.

The Uſe of the Line of Timber Meaſure

This reſembles the former, for it being known how much the Piece is ſquare, look for that Number on the Line of Timber Meaſure, the Space thence to the End of the Rule is the Length, which at that Breadth, makes a Foot of Timber thus if the Piece be nine Inches ſquare, the Length that is requir'd to make a Solid Foot of Timber, is $21\frac{1}{3}$ Inches

If the Timber be ſmall and under nine Inches ſquare, ſeek the Square in the upper Rank of the Table, and imme[illegible] under it are the Fee[illegible]n-ches that make a [illegible]oot, thus if it be 7 Inch[illegible]quare, a Foot, 11 Inches, will be found to make a ſolid Foot

If the Piece of Timber be not exactly ſquare, but broader at one End than the other the Method is to add the two together, and to take half the Sum for the Side of the Square

For *Round Timber*, the Method is to girt it round with a String, and to allow the fourth Part for the Side of the Square But this Method is erroneous for by it there is loſt above $\frac{1}{5}$ o the true Solidity

RULE of THREE }
RULE of PROPORTION }
commonly call'd the GOLDEN RULE is a Rule which teaches how to find a fourth Proportional Number to three others given

RUSTICK [in *Architecture* a Manner of Building in Imitation of Nature, rather than according to the Rules of Art the Columns are encompaſs'd with frequent Cinctures

RUSTICK WORK, i where the Stones, *&c* of the Face *&c* of a Building inſtead of being ſmooth, are hatch'd or pick'd with the Point of a Hammer

RUSTICK ORDER, is an Order with *Ruſtick* Quoins Ruſtick Work, *&c* *Felibie* ſays, 'tis properly where the ſeveral Parts of the Five Orders are not exactly obſerv'd but this confounds *Ruſtick* with *Gothick*

S.

SA[illegible]A [in *Architecture*] *i. e.* an Arrow, which the *Italians* call *Saetta*, is what we call the Key-Piece of an Arch

SALON } [in *Architecture*] is a very lofty ſpacious Hall, vaulted at Top, and ſometimes comprehending two Stories or Ranges of Windows, as that at *Blenheim* Houſe.
SALOON }

The *Saloon* is a grand Room in the middle of a Building, or at the Head of a Gallery, &c.

Its Faces or Sides ought all to have a Symmetry with each other, and as it uſually takes up the Height of two Stories, its Ceiling, as *Daviler* obſerves, ſhould be with a moderate Sweep

The *Salon* is a State Room Theſe are much uſ'd in the Palaces in *Italy*, and from them we took the Mode

Saloons are frequently built ſquare, and ſometimes octogonal, as at *Marli*, and ſometimes in other Forms.

Embaſſadors and other great Viſitants, are uſually receiv'd in the State Room

The Bottom of its Plafond ought to be arch'd, as is practiſed in ſome of the Palaces of *Italy*.

SAMEL or SANDEL *Brick* See *Bricks*

SAND, is a fine, hard gravelly Earth of great Uſe in Building, and other Works

There are three Sorts of Sand diſtinguiſh'd by the Places whence they are drawn, *viz* *Pit-ſand*, *River-ſand*, and *Sea ſand*

Sand is uſ'd in Building, as one of the Ingredients in Mortar

For this Uſe Pit-Sand is of all the beſt, and of Pit-Sand the whiteſt is always the worſt

Of *River-ſand*, that found in the Falls of the Water is the beſt, becauſe moſt purged

Sea Sand is the worſt

Pit-ſand, as being fat and tough, is moſt uſ'd in Building Walls and Vaults

River-ſand, ſerves for *Rough Caſting*

All Sand is good in its kind, if when ſqueez'd and handled it crackles, and if being put on a white Paper, &c. it neither ſtains nor makes it foul

That Sand is naught, which mixt with Water makes it dirty, and which has been long in the Air, for ſuch will retain much Earth and rotten Humour And for this Reaſon ſome Maſons waſh their Sand before they uſe it

De Lorme obſerves, that the Sand of *Pozzolo* is the beſt in the World, eſpecially for maritime Building

Some diſtinguiſh Sand into *Male* and *Female* The *Male* Sand is of a deeper Colour than another Sort of Sand in the ſame Bank or Bed, call'd *Female* Sand

Founders make Uſe of Foſſil Sand It is properly a yellow fat Earth, whereof they make their Moulds for the Caſting of ſmall Work whence they call it *Caſting in Sand*

The Plumbers uſe Sand in

Moulding ſeveral of their Works, particularly large Sheets.

To prepare this Sand for their Sheets, they wet it lightly, ſtir and work it with a thick, and then they beat and plane it

Sand at *London* is commonly ſold for 3 *s* *per* Load, 36 Buſhels to the Load

In ſome Parts of *Suſſex* and *Kent*, 'tis ſold for 18 *d* *per* Load, at 12 Buſhels to the Load In other Parts of *Suſſex* 'tis ſold at 2 *s* 6 *d* *per* Load, at 18 Buſhels to the Load

SASH-LIGHTS See *Painting*

SASH-FRAME See *Painting*

SAW, is an Inſtrument ſerving to cleave or divide into Pieces divers ſolid Matters, as Wood, Stone, Marble, *&c*

The Workmen who make the greateſt Uſe of the Saw are the Sawyers, Carpenters, Joiners, *&c*

The beſt *Saws* are made of Steel, ground bright and ſmooth, thoſe of Iron are only Hammer harden'd, and thence the firſt, beſides their being ſtiffer, are likewiſe found ſmoother than the laſt

You may know, whether or not they have been well hammer'd, by the ſtiff bending of the Blade, and if they have been well and evenly ground, by bending equally in a Bow

The Edge in which the Teeth are, is always thicker than the Back, becauſe the Back is to follow the Edge

The Teeth are cut and ſharpen'd by a Triangular File, the Blade of the Saw being firſt fix'd in a Whetting Block

After they have been fil'd, the Teeth are ſet, that is to be turned aſkew, or out of the Right-Line, that they may make the Kerf or Fiſſure the wider, that the Back may follow the better

This they perform by putting an Inſtrument call'd a *Saw Wreſt*, between every other two Teeth, and giving it a little Wrench towards you, and the other a little from you.

The Teeth are always ſet ranker for coarſe, cheap Stuff, than for hard and fine, becauſe the ranker the Teeth are ſet, the more Stuff is loſt in the Kerf, and if the Stuff be hard, the greater the Labour in ſawing it

But of all *Mechanicks* there are none have ſo many as the Joiners, nor ſo many different Kinds, as

The *Pit ſaw*, a large two handed Saw, us'd to ſaw Timber in Pits It is ſet rank for coarſe Stuff, ſo as to make a Kerf or Fiſſure of almoſt a quarter of an Inch, but for finer Stuff, finer

The *Whip-ſaw*, which is alſo two handed, us'd in ſawing ſuch large Pieces of Stuff as a Hand Saw will not eaſily perform

The *Hand-ſaw* is made for a ſingle Man's Uſe Of theſe there are various Kinds, as the *Bow* or *Frame* Saw, furniſh'd with Cheeks, by the twiſted Cord and Tongue in the middle of it, the upper Ends are drawn cloſe together, and the lower ſet further apart.

The *Tenant-ſaw*, which being very thin, has a Back to keep it from bending.

The *Compaſs-ſaw*, which is very ſmall, and its Teeth uſually not ſet, the Uſe of it is to cut a round, or any other Compaſs Kerf, for which Purpoſe, the End is made broad, and the Back thin, that it may have a Compaſs to turn it.

SAWING, the Application of the SAW in dividing of Timber, *&c.* into Boards.

There are Mills for ſawing of Wood, carried both by Wind and Water, which perform it with much more Expedition and Eaſe, then is done by the Hand.

Theſe Mills conſiſt of parallel Saws, which riſe and fall perpendicularly by the Means of one of the grand Principles of Motion.

Theſe require but a very few Hands, *viz.* only to puſh along the Timber, which are either laid on Rollers, or ſuſpended by Ropes, in Proportion as the *Sawing* advances.

Theſe are frequently found abroad, and were lately begun to be introduc'd into *England*, but the Parliament thought fit to prohibit them, becauſe they would ſpoil the Sawyers Trade and ruin a great many Families.

M. *Felibien* in his Principles of *Architecture*, makes mention of a Kind invented by one *Miſſien*, Inſpector of the Marble Quarries in the *Pyrenees*, by Means of which, Stones are ſawn even in the Rock it ſelf, out of which they are taken.

Some of theſe, he ſays, are 23 Foot long, made of Iron, without Teeth, but he does not deſcribe either their Form or Application.

Sawyers moſt commonly work by the Hundred, that is, by the hundred Superficial Feet, for which they have various Prices, not only in different Places, but alſo for different Kinds of Timber, as will appear by the following Articles.

Oak, the ſawing of *Oak* is in ſome Places 2 *s.* and 8 *d.* in others 3 *s.* in others 3 *s.* 6 *d.* the hundred.

Elm, the ſawing of *Elm* is in ſome Places, 3 *s.* the hundred, commonly about the Price of Oak.

Aſh and *Beech*. The ſawing of *Aſh* and *Beech* is generally worth 6 *d.* in the Hundred more than Oak or Elm. In ſome Places 'tis 3 *s.* in others 3 *s.* 6 *d.* in others 4 *s.* *per* Hundred.

By the Load. Sawyers ſometimes work by the *Load*, *viz.* ſo much for cutting out a Load (or 50 Foot) of Timber, the Price of which is various, according what the Timber is cut to. But the common Price is 10 *s.* the Load for *Ship Planks*, of two Inches thick, and for Building

Timber	Large Size, 6 *s.* or 6 *s.* 6 *d.*	the Load
	Large Size, 7 *s.*	
	Small Size, 7 *s.* 6 *d.* or 8 *s.*	

When *Sawyers* ſaw by the Load, they commonly agree for it as follows

They have all their Sizes which they are to cut, ſet down, and they will cut none ſmaller, neither will they ſlab any, unleſs they are paid for it by Meaſure, over and above what they are to have by the Load.

They never cut any Thing leſs than Rafters, which are about four and five Inches, and which is generally the ſmalleſt Timber in a Frame, except Quarters and Window Stuff, which they generally cut by the Hundred.

If the Carpenter will have any Pieces clear'd by ſlabbing, after they have cut them off to their Size, they will alſo be paid by Meaſure for it

They generally prick off their Sizes from the outward Edges, and what is left in the middle, they lay by till they can fit it to ſome other Size, when it is wanted

A Carpenter has a great Deal of Labour in hewing off outſide Pieces, when 'tis ſaw'd by the Load

Sawing by the Load is commonly reckon'd good Work for the Sawyer, but it waſtes a great Deal of Timber, it being hew'd away to Chucks

The loweſt Price in *Suſſex* is 6 *s* the Load, and if it be not cut in very large Scantlings, they will have 7 *s* which is the common Price for ſawing a good large ſiz'd Timber Frame But if the Timber Frame be ſmall and ſlight, they will have 7 and 6 *d.* or 8 *s per* Load.

Of *Ship Planks*] are cut by the Load for about 10 *s.* at two Inches thickneſs.

If they are ſawn by the hundred, they have 3 *s. per* Hundred, and 2 *d.* for *Petting* of every Log.

If they have nothing allow'd for *Petting*, then they reckon ſo many Carves as there are Pieces, which is one Carve more than there really is

They commonly cut Planks from 1 ½ Inch to 3 Inches thick, but they are never paid for breaking Work, till it comes to a two Foot Carf

Of Compaſs Work] (as Mill Wheels, Furnace Wheels, Forge Wheels, Rafters for Compaſs Roofs, &c) they have 2 *d per* Foot

Bevil Work] For ſawing of Bevil Work (as Hips and Sleepers, &c Poſts, &c in Bevil Frames, as alſo Poſts or Punchins in Polygonal Turrets, &c. alſo Cant Rails) they work by the Hundred, but they always reckon a Carf and a half, that is, they reckon half as many more Feet of ſawing as there is

Furnace Bellows are cut by the Foot Lineal Meaſure, at 1 *s per* Foot

Forge Bellows are cut by the Foot Lineal Meaſure, at 4 *d.* or 6 *d. per* Foot

Ground Guts are alſo cut by the Foot Lineal Meaſure, if ſmall, at 1 *d. per* Foot, but if 15 Inches deep, at 1 ½ *d* if 18 Inches, at 2 *d per* Foot

The Meaſuring of Sawyers Work is generally done by the Foot Superficial Meaſure.

There is no Difficulty in taking the Dimenſions, for they reckon the Depth of the Carf for the Breadth, and the Length for the Length

The Breadth (or Depth) and Length of a Carf being taken and multiply'd together (by croſs Multiplication) gives the Area or Superficial Content of the Carf

Having found the Number of Feet in one Carf, multiply it by the Number of Carves of the ſame Depth and Length, and ſo you have the Area of them all

Note 1 That when they have thus caſt up their Work in Feet, they are paid for it by the Hundred [that is 100 Feet] at various Rates.

2 That if the Carf be but ſix Inches (or be leſs than ſix Inches) in Depth, they have a Cuſtom of being paid for Carf and half (as they phraſe it) that is for half ſo much more as it comes to by Meaſures

The Reaſon they urge for this Cuſtom is, their Trouble in often Linding and removing their Timbers

3 *That for breaking Work* [that is cutting a Log through the middle] and *Slabbing* [that is cutting off the out-ſide Pieces] if the Carf be more than 12 or 13 Inches deep, they are paid by the Foot Lineal Meaſure, at various Prices, according to the different Depth of the Carf

15	Inches deep,	1 *d*	*per* Foot.
18		1½	
20		2	
22		2½	
24		3	
26		3½	
28		4	
30		4½	
32		5	
34		5½	
36		6	

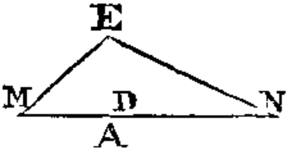
That in ſome Places 'tis the Cuſtom to allow the Sawyer but one Breaking Carf in a Log, but ſome Sawyers claim it as a Cuſtom to have *Half Breaking Work*, as if they have four deep *Curves*, then they will have two Breaking Works, and the other two hundred Work.

SCABELLUM [in the antient *Architecture*] was a kind of Pedeſtal, uſually made Square, ſometimes Polygonal, very high and ſlender, commonly ending in a ſort of Sheath or Scabbard, or profil'd in the Manner of a Balluſter The Uſe of it is to bear *Buſto's*, *Relievo's*, &c.

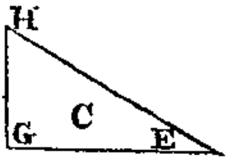
SCAFFOLD [in *Architecture*] is an Aſſemblage of Planks and Boards, ſuſtain'd by Treſſels and Pieces of Wood fixt in the Wall, upon which Maſons Bricklayers, &c ſtand to work in building high Walls, &c. and Plaſterers, &c in Plaſtering Cielings, &c

SCALE [in *Mathematicks*] ſignifies any Meaſures or Numbers which are commonly uſed, or the Degrees of any Arch of a Circle, or of ſuch right Lines as are deſcribed, from thence, ſuch as Sines, Tangents, Chords, Seconds, &c drawn or plotted down upon a Ruler for ready Uſe and Practice in Geometrical and other Mathematical Operation

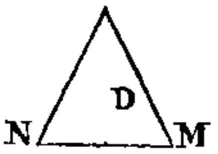
A SCALENE *Triangle* } is
SCALENUM *Triangle* } a
Triangle whoſe 3 Sides are unequal to one another, is the Triangles C and D



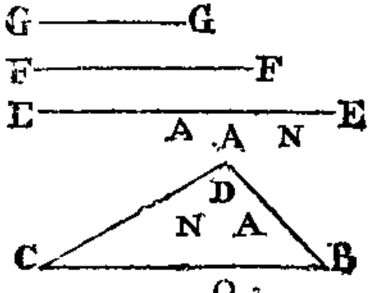
Here Note, that when one of the Angles of a Scalene Triangle is right angled, as the Triangle C, right Angle at G, then ſuch a Triangle is called a right angled plain Triangle, wherein the Side E G is called the Baſe, the Side H G, the Perperpendicular, and the Side E H, the Hypothenuſe



Note alſo that in all Triangles, wherein a Line is drawn from any Angle to the oppoſite Side, and cuts the ſame at right Angles as the Line D, ſuch a Line is call'd the Perpendicular of the Triangle, and the Side on which it falls, as N M, is called the Baſe.



To deſcribe the SCALENUM *Triangle* A B C, whoſe Sides ſhall be equal to the 3 Lines given E E, F F, and G G.



Firſt, Make B C = E E, and on C B, with the Diſtance F F deſcribe the Arch A A, and on B with the Diſtance F F, the Arch N N, interſecting A A in D.

Secondly, Join D B and D C, and the Triangle will be compleated.

SCAMILLI *impares* [in the *ancient Architecture*] are certain Benches, Blocks or Zocco's, which ſerve to raiſe the reſt of the Members of an Order, Column, Statue or the like, which was placed before the Horizon, *i. e.* beneath the Projectures of the *Stylobata Cordices* and other Sallies, and to prevent their being loſt to the Eye, which may chance to be plac'd below their Level, or below the Projecture of ſome of the Ornaments of it.

SCANTLING [in *Carpentry*] is a Meaſure, Size or Standard, whereby the Dimenſions, &c of Things are to be determined.

SCAPUS [in *Architecture*] the Fuſt or Shaft of a Column

SCENOGRAPHY is in Perſpective a Repreſentation of a Body on a Perſpective Plane, or a Deſcription thereof in all its Dimenſions, ſuch as it appears to the Eye

The Ichnography of a Building, &c repreſents the Plan or Ground Work of the Building, the *Orthography*, the Front or Upright of it, and the *Scenography*, the whole Building, the Front, Sides, and Height, and all.

SCHEME, is the Repreſentation of any Geometrical Figure by Lines ſenſibly to the Eye.

SCHEME See Arches

SCIMA *reverſa* is an O G, with the hollow Side downwards.

SCIMA. See *Cima*

SCIOGRAPHY, the Profile or Section of a Building cut in Length and Breadth, to ſhew the Inſide of it.

SCOTIA [in *Architecture*] is a Semi circular Cavity or Channel, between the Tores in the Baſes of Columns, or between the Thorus and the Aſtragal, and ſometimes 'tis put under the drip in the Cornice of the *Dorick* Order.

The *Scotia* has an Effect juſt oppoſite to that of the Quarter round

Our Workmen frequently call it the Caſement

M *Perrault* calls it a hollow obſcure Moulding between the Tores of the Baſe of a Column

It is alſo call'd by ſome the concave Member, and by others *Trochilus*, from the *Greek*, *Trochylos*, a Pulley, which it reſembles as to Form.

In the *Corinthian* Baſe there are 2 *Scotia*, the upper of which is the Smaller According to *Felibien*, the *Covetto* is a fourth Part of the *Scotia*

SCREW }
SCRUE } is one of the Mechanical Powers, conſiſting of a Cylinder ſulcated, or hollowed in a ſpiral Manner, and moving or turning in a Box, or Nut cut ſo as to anſwer exactly, chiefly uſed in Preſſing or Squeezing Bodies cloſe, but ſometimes alſo in raiſing Weights

If the furrowed Surface be convex, the Screw is ſaid to be *Male*,

Male; if concave, 'tis *Female*.

Where Motion is to be generated, the *Male* and *Female* are always joined, that is, whenever the Screw is to be uſed as a ſimple Engine or Mechanical Power.

When it is join'd with an Axis in Peritrochio, there is no Occaſion for a Female, but in that Caſe it becomes Part of a compound Engine

In the Screw, the Power is to the Reſiſtance, as the ſaid Diſtance between 2 Threads to the Periphery of a Circle, run through by that Point of the Handle to which the Power is apply'd Or,

SCREW, is a Cylinder cut into ſeveral concave Surfaces, continually inclin'd, or in plainer Terms, it is the wedge winded about the Convexity of a Cylinder, with a certain and equal Inclination, whoſe each Circumvolution is call'd a *Helix*, or Thread of the Screw, PO,NMLKH See *Plate*, *Fig* 1

This Engine is very uſeful for moving or preſſing with great Force

It was from the right angled Triangle, or inclin'd Plain, that the firſt hint was given to the Inventors of the *Screw*, which was made by the winding the ſaid Triangle about the Convexity of a Cylinder, as the Triangle H K I, about the Cylinder H I P Q; whereby it became of more Uſe, and was contain'd in leſs Space for which End the Height of the Triangle has been allow'd for I K, the Height of the Cylinder, and the Inclination of the Hypothenuſe of the ſaid Triangle has been given to the *Helix* or Thread H K, and ſo in like Manner to all the other *Helixes* that go upwards round about the Cylinder of the Screw, which in Fact makes the Thread or Helix an actual ſpiral Line, wound about the Convexity of the Cylinder.

Since that the Screw is no other than the wedge, it therefore follows, that if a Power ſuſtain a Weight by means of a Screw, that Power will be to that weight as the height of the Screw is to the Head of the Screw.

That is, if the whole Line or Thread of the Screw was unwound from the Convexity of the Cylinder, and laid at full Length,

Then the Power apply'd

Will be to the Weight that it will Equipoiſe

As the Height of the Cylinder is to the Length of the extended Thread

Whence it is eaſy to conclude, that in a Screw, the Force of the Power is the greater, the nearer the Circumvolutions of the Thread are together, and the more they are inclin'd to the Horizon, becauſe then the Height of the Cylinder is capable of containing a greater Length of the *Helix* or Thread, and conſequently the *Helix* will have a greater Ratio to the Height of the Cylinder, whereby the Power will likewiſe have a greater Ratio to the Weight to be raiſ'd.

But to make an Eſtimate of the Force of the Screw, there is no Occaſion to Meaſure the whole Length of the Thread, nor the Height of the whole Cylinder, for if it be known how often the Height of one Thread from the other is contain'd in one Circumvolution or *Helix*, that is how often the Height H L is contain'd in the circuit of the *Helix* H K L, becauſe H P, the whole Height of the Cylinder, is contain'd juſt as many times in the whole Thread of the Screw H K L M N O P, and therefore the Force is the ſame See *Pl f* 1

Hence 'tis plain that the Screw can raiſe a Weight by one *Helix* or Thread, no higher than from H to L, and that if the Height H L is contain'd ten times in the Helix H K L, a heavy Body will by Means of this Engine be ſuſtain'd by a Power little more than equal to $\frac{1}{10}$ Part of its Weight

This Engine is always work'd with a Lever of the ſecond Kind (as the preceeding Figure) as A C, whoſe *Fulcrum* is the Centre of the Cylinder A Diſtance of Weight = the Radius of the Cylinder and Power at C, &c and as has been before prov'd, that the further the Power is applied from the *Fulcrum* of a Lever, the greater is its Force, ſo it is plain, that by increaſing the Length of the *Lever*, the Force may be alſo increas'd at Pleaſure, but then what is here gain'd in Force, will be loſt in Space, as has been already prov'd in al the preceeding Engines *f* 2

SCRIBING [i *Joinery* &c] is a Term us'd when one Side of a Piece of Stuff is to be fitted to the Side of ſome other, which laſt is not regular: Therefore to make theſe two Pieces join cloſe together all the Way, they *ſcribe* it thus, they lay the Piece of Stuff they intend to *ſcribe*, cloſe againſt the other Piece of Stuff they intend to *ſcribe* to, and open their Compaſſes to the wideſt Diſtance, theſe two Pieces of Stuff bear off each other; then the Compaſſes (moving ſtiff in their Joint) they bear the Point of one of the Shanks againſt the Side they intend to *ſcribe* to, and with the Point of the other Shank they draw a Line on the Stuff they intend to be *ſcrib'd*

Thus have they a Line on the irregular Piece, parallel to the Edge of the regular one, and if the Stuff be wrought away exactly to the Line when theſe Pieces are put together, they ſeem a Joint

SCROWLS [in *Architecture*] See *Volute*

SCULPTURE, is the Art of Cutting or Carving in Wood, Stone or other Matter, to form various Figures for Repreſentations Sculpture in its Latitude, includes both the Art of working in *Creux*, properly call'd *Engraving*, and of working in *Relievo*, which is what in Strictneſs is call'd Sculpture.

It is alſo us'd to ſignify the faſhioning of Wax, Earth, Plaiſter, &c to ſerve as Models or Moulds, for the caſting of Figures of Metals in

SCUPPER *Nails* See *Nails*

SEASONING of TIMBER is the preparing of Timber for Uſe,

Uſe the *Timber* being fell'd, &c muſt be laid up very dry in an airy Place, yet out of the Wind or Sun, others ſay it ought to be free from the Extremities of the Sun, Wind and Rain, and that it may not cleave but dry equally, you may dawb it over with Cow Dung, let it not ſtand upright, but lie along one Piece upon another, interpoſing ſome ſhort Blocks between them, to preſerve them from a certain Mouldineſs, which they uſually contract while they ſweat, and that often produces a kind of *Fungus*, eſpecially if there are any ſappy Parts remaining

Some again keep their *Timber* as moiſt as can be, by ſubmerging it in Water, to prevent its cleaving, and this is good in Fir and other Timber too, both for the better Stripping and Seaſoning

When the Boards therefore have lain a Fortnight in Water, they muſt be ſet upright in the Sun and Wind, ſo as it may freely paſs through them, eſpecially during the Summer Heats, which is the Time of finiſhing Buildings, and turn'd daily, and thus even new ſawn Boards will floor much better than thoſe of many Years dry Seaſoning

But to prevent all poſſible Accidents, when Floors are laid, let the Joints be ſhot, fitted and tack'd down for the firſt Year, nailing them for good and all the next, whereby they will lie ſtanch cloſe, and without ſhrinking in the leaſt, as if they were all of one Piece.

Water Seaſoning among *Wheelwrights*, is of ſpecial Regard As for the Elm, tho' the Tree be fell'd never ſo green, for ſudden Uſe, if plunged four or five times in Water, eſpecially Salt, which is beſt, it obtains an admirable Seaſoning, and may be immediately us'd

Beſides which Method, ſome again commend burying in the Earth, others, in Wheat, and there are alſo Seaſonings of the Fire, as for the ſcorching and hardening of Piles, which are either to ſtand in Water, or the Earth Sir *Hugh Plat* informs us, that the *Venetians* us'd to burn and ſcorch their *Timber* in a flaming Fire, continually turning it round with an Engine, till they have got upon it a hard, black, coaly, Cruſt, whereby the Wood is brought to ſuch a hardneſs and dryneſs, that neither Earth nor Water can penetrate it

Mr *Evelyn* ſays he had ſeen Charcoal dug out of the Ground, amongſt the Ruins of the ancient Buildings, which in all Probability had lain cover'd with Earth above 1500 Years.

As for *Poſts*, and the like that ſtand in the Ground, the burning the outſides of the Ends that are to ſtand in the Ground to a Coal, is a great Preſervative of them, and ſome have practis'd the burning the Ends of *Poſts* for *Railing* and *Paleing*, with good Succeſs

It likewiſe appears by the Abſtract of a Letter written by *David Vonderbeck*, a *German* Philoſopher and Phyſician, at *Min-*

Minden, to Dr *Langelot*, in the Philoſophical Tranſactions, that the ſame is practiced in *Germany*. The Words are as follows.

Hence alſo we ſlightly burn the Ends of Timber *to be ſet in the Ground, that ſo by the Fuſion made by the Fire, the volatile Salt, which by Acceſſion of the Moiſture of the Earth would eaſily be conſum'd to the Corruption of the* Timber, *may catch and fix one another*

SECANT, is a Line drawn from the Centre of a Circle, cutting it and meeting with the Tangent without

SECTION [in the *Mathematicks*] ſignifies the cutting of one Plane by another, or a Solid by a Plane

SECTION of a Building [in *Architecture*] is underſtood of the Profile and Delineation of its Heights and Depths, rais'd on a Plane, as if the Fabrick were cut aſunder to diſcover the Inſide.

SELLS [in *Architecture*] are of two Kinds, *viz Ground Sells* [which are the loweſt Pieces of Timber in a Timber Building, on which the whole Superſtructure is erected] and *Window Sells* (ſometimes call'd Window Soils) which are the Bottom Pieces in a Window-Frame.

The *Price of putting* in Ground Sells in a Houſe, is commonly rated at 3*d* or 4*d*. a Foot, for Workmanſhip only

SERPENTINE *Line*, the ſame with *Spiral*

SESQUITERTIONAL *Proporional*, is when any Number or Quantity contains another once and one third

SETTING See *Pitching*.

SETTING *of Fronts* See *Fronts*.

SEWERS [in *Architecture*] are Shores, Conduits, or Conveyances for the Suillage and Filth of an Houſe

Sir *Henry Wootton* adviſes that Art imitate Nature in theſe ignoble Conveyances, and ſeparate them from Sight (where there wants a running Water) into the moſt remote, loweſt and thickeſt Part of the Foundation, with ſecret Vents paſſing up through the Walls to the wide Air, like Tunnels, which all the *Italian* Architects commend for the Diſcharge of Vapours, though elſewhere but little practiſed

SEXANGLE [in *Geometry*] is a Figure conſiſting of ſix Angles

SHADOW [in *Opticks*] is a Privation of Light, by the Interpoſition of an opake Body, but as nothing is ſeen but by Light, a mere Shadow is inviſible, therefore when we ſay we ſee a Shadow, 'tis partly that we ſee Bodies plac'd in the Shadow, and illuminated by Light, reflected from collateral Bodies, and partly that we ſee the Confines of Light

If the opake Body which projects the Shadow, be perpendicular to the Horizon, and the Place 'tis projected on be horizontal, the Shadow is called a *Right Shadow* Such are the Shadows of Men, Trees, Buildings, &c.

If the Opake Body be plac'd parallel to the Horizon, the Shadow is call'd a *verſed Shadow*, as the Arms of a Man ſtretch'd out

Laws of the Projection of SHADOWS *from Opake Bodies.*

1 Every opake Body projects a *Shadow* in the ſame Direction with its Rays, that is, towards the Part oppoſite to the Light Hence as either the Luminary or the Body changes Place, the Shadow likewiſe changes

2 Every opake Body projects as many Shadows as there are Luminaries to enlighten it.

3 As the Light of the Luminary be more intenſe, the Shadow is the deeper Hence the Intenſity of the Shadow is meaſured by the Degrees of Light that Space is derived from

4 If a luminous Sphere be equal to an opake one, it illumines, the Shadow this latter projects, will be a Cylinder, and of Conſequence, will be propagated ſtill equal to it ſelf, to whatever Diſtance the Luminary is capable of acting ſo that if it be cut in any Place, the Plane of the Section will be a Circle equal to the great Circle of the opake Sphere

5 If the luminous Body be greater than the opake one, the Shadow will be conical. If therefore the Shadow be cut by a Plane parallel to the Baſe, the Plane of the Section will be a Circle, and that ſo much the leſs, as it is at a greater Diſtance from the Baſe

6 If the luminous Sphere be leſs than the opake one, the Shadow will be a truncated Cone, and of Conſequence it grows ſtill wider and wider, and therefore if cut by a plane Parallel to the Section, that Plane will be a Circle ſo much the greater, as 'tis farther from the Baſe

SHAFT [in *Architecture*] as the *Shaft of a Column*, is the Body of it, thus call'd from its ſtraitneſs, but is more frequently call'd by Architects the Fuſt.

Shaft is alſo us'd for the Spire of a Church Steeple.

The *Shaft* of the *Tuſcan* Column, ſays M *Le Clerc*, always terminates at the Top with an Aſtragal, and at Bottom with a Fillet, which in this Place is call'd *Orla*.

The Shaft uſually diminiſhes in Thickneſs towards the Top, and this Diminution commences from a third Part of its Height, that is to ſay, the Height of the Shaft being divided into three equal Parts. the firſt of them is equal o cylindrical, and the two other diminiſh imperceptibly to th Aſtragal, where the Diminution terminates

Some give a little Swellin to their Columns, that is, the make the Shaft ſomewhat bigger towards the Top of th firſt third of its Height, tha towards the Bottom, or rathe they diminiſh the Bottom the Shaft, and by this Mea make the upper Part of th firſt Diviſion appear to ſwell

But this Diminution at t

B

[illegible] of the Shaft ought never [illegible] exceed one Minute or one Minute and a half at the utmoſt. The Truth is, there ought to be no Swelling at all in a Column, excepting where there is ſome particular Reaſon for it; as where the Orders are plac'd over one another

Some very conſiderable Architects, on Occaſion encompaſs the Shafts of their Columns with ſeveral Cinctures or Fillets imboſs'd: But theſe Kind of *Ruſtick* Ornaments, ſays M *Le Clerc*, are never to be imitated, excepting in the Gates of Citadels, or Priſons, in Order to render their Entrance more frightful and diſagreeable

This too muſt be obſerv'd, that if theſe *Ruſtick* Ornaments may be admitted any where, 'tis only in *Tuſcan* Columns, or at moſt in *Doric*, and never in the other more delicate Orders, eſpecially where they are fluted

SHAKY } [with *Builders*]
SHAKEN } ſuch Stuff as is crack'd either with the Heat of the Sun, or the Drought of the Wind

SHARD NAIL See *Nails*

SHEATHING NAILS See *Nails*

SHEET-LEAD See *Lead*

SHIDES } [in *Building*]
SHINGLES } are ſmall Pieces of Wood or quarter'd oaken Boards, ſawn to a certain Scantling, or more uſually cleft to about an Inch thick at one End, and made like Wedges four or five Inches broad, and eight or nine Inches long.

They are uſ'd in Covering, more eſpecially Churches and Steeples, inſtead of Tiles or Slates.

This Covering is dear, yet where Tiles are very ſcarce, and a light Covering requir'd, is preferable to Thatch, if made of good Oak, and cleft, not ſawed, and then well ſeaſon'd in Water and the Sun, they make a ſure, light and durable Covering The Building is firſt to be covered all over with Boards, and the Shingles nail'd thereon

The *Price of Shingles* are ſometimes 20 s *per* Thouſand, but theſe are bad Ware, if they are good, they are worth 30 s *per* Thouſand, and 40 s a Thouſand have at ſometimes been given for Shingles to lay on Steeples, for thoſe that lie on high, and hang ſo Perpendicularly, ought to be of the beſt Sort

The common Price of cleaving and making of Shingles, is 10 s *per* Thouſand

A Tun of Timber will make about 3000 Shingles

Of *Laying on Shingles*] In Order for Covering with Shingles, the Building muſt be firſt covered with Boards, which being done, the Shingles are faſtened to thoſe Boards, with 4 *d* 5 *d* or 6 *d* Nails, in every Courſe at a certain Gage, *viz* at 5½ Inches or 4 Inches from under one another, for they commonly make three Waters (as they phraſe it) that is, they uſually hang three Shingles in Height, in the Length of one, ſo that if the

Shingles are 12 Inches long, they are laid at four Inches Gage

In Breaking Joint they do not obſerve to make one Joint over the middle of another, but they ſometimes break Joint an Inch, an Inch or a half, or two Inches, according to the Breadth of the Shingles, for they (eſpecially if they are cleft) are not exactly of a Size

As *for the Price of laying on Shingles*] For laying them on Spire Steeples, where the Work is high and troubleſome, they have uſually 20*s* a Thouſand, but for lower Work (as upon Houſes and the like) they will both cleave, make and lay them on for the ſame Price, or if they only lay them on, they will do it for 10*s* *per* Thouſand

•For dreſſing old Shingles, [that is for hewing them and cutting off the ragged lower Ends] they have about 6*s* *per* Thouſand

As to the *Number of Shingles* that will cover a Square, 81 Shingles of four Inches broad, and laid at four Inch Gage, will cover a Yard ſquare, and conſequently 900 will cover a Square (or 100 Superficial Feet) of Healing, but it is uſual to allow 1000 to a Square, becauſe the Shingles ſeldom hold out to be all four Inches ſquare, and to a 1000 Shingles, they allow a 1000 Nails

SHINGLING the Covering with Shingles

SHINLOG See *Bricks*

SHIP-WRIGHT How to draw a Ship-Wrights Arch, by the Interſection of Right-Lines.

First, Draw the Baſe Line A B, and erect the perpendicular Lines A C and B D, the Heights of which anſwer to the Rake of the Arch or Ceiling of the Cabin, and draw the Line C D, and divide it in the middle at E, then divide A C into any Number of equal Parts, and C E into the ſame Number of Parts; alſo B D into any Number of equal Parts, and D E into the ſame, then draw Right Lines into each correſpondent Diviſions which will create the Arch A E B, [which was required See *Plate*, *Fig* 3.

SCHOFEET To draw the two different Edges of a twiſted Schofeet

The Figure 4 in the Plate, repreſents the inward and outward Edges of a twiſted Schofeet of a Semi-Circular Window, whoſe Jaumbs ſplay more or leſs, and whoſe Crown lies level without ſplaying, the Arch C G D is the Edge next the Head of the Window, an the Arch A G B is the Edge next the Room The Queſtio is, to draw the inward Arc A G B, ſo that it ſhall dimi niſh gradually from nothing a the Crown G, to the Splays the Jaumbs, at the Springin A C and D B

First, Draw the Baſe Lin A B, equal to the Width the Window and Splays of bot Jaumbs, and divide it in th middle at H, then ſet on th Splays from A to C, and fro B to D

When you have done th

tal

[illegible] C or H D in your Compaſſes, and ſet one Foot in H, and with the other ſtrike the Arch C G D.

Erect the dotted Lines C E D F, equal to H G, and perpendicular to A B, and draw the Line E F, alſo the Lines A E and B F, into any Number of equal Parts; alſo E G and G F, and draw Right Lines to their correſpondent Diviſions, and they will form the Arch A G B, which will ſplay gradually from nothing at G to A C and D B, which is the Queſtion requir'd

SHOP WINDOWS, theſe may be afforded to be done at the ſame Rate as batten'd Doors, beſides the Iron Work, as Bolts, Staples, Hinges, Locks, Keys, Latches, Chains, &c.

SHREADINGS, the ſame as *Furrings*

SILERY, the ſame as *Celery*

SIZE for Gilding both with Silver and Gold

For Gold *Size*, take yellow Oaker and grind it on a Stone with Water, till it be very fine, and afterwards lay it on a Chalk Stone to dry, this is the common Way, or you may waſh it, as is taught in the Article WASHING of Colours, for when 'tis waſh'd, to be ſure nothing but the pureſt of the Colour will be us'd, and beſides it is done with leſs daubing

When the Oaker has been thus prepar'd, grind it as you do other Oil Colours, only with fat drying Oil; but it is ſomething more laborious Work, in that it muſt be ground very fine, even as Oil it ſelf, for the finer it is, the greater Luſtre the Gold will carry that is laid on it.

Here *Note*, that you muſt give it ſuch a Quantity of your fat Oil, that it may not be ſo weak as to run, when you have laid it on, nor ſo ſtiff that it may not work well, but of ſuch a competent Body, that after it is laid on, it may ſettle itſelf ſmooth and gloſſy, which is a chief Property of Size

Silver *Size* is made by grinding White Lead with fat drying Oil, ſome adding a very ſmall Quantity of Verdigreaſe to make it bind

SKEWBACK See *Arches*

SKIRTING BOARDS, the narrow Boards that are fitted round the underſide of Wainſcot, againſt the Floor

SKREEN, an Inſtrument us'd by Labourers in ſifting Earth for making Mortar

SLABS, the outſide ſappy Planks or Boards that are ſawn off from the Sides of a Timber Tree

SLATE, a blue foſſil Stone very ſoft when dug out of the Quarry, and therefore very eaſily cut or ſawn into long thin Squares or Eſcallops, to ſerve inſtead of Tiles for the Covering of Houſes The Ancients were not acquainted with the Uſe of Slate, and inſtead of them cover'd their Houſes with Shingles

Beſides blue Slate, we have in *England* a greyiſh Slate, which is alſo call'd *Horſham* Stone, becauſe the greater Quantities of it, are found about *Horſham* in *Suſſex*.

The *blue Slate* is a very light, beautiful and laſting Covering, but then it is pretty dear, becauſe the Roof muſt be firſt boarded over, and the Slates hung on Tacks, and laid with finer Mortar than Tiles

The *grey Slate* is chiefly us'd in covering Churches, Chappels, Chancels, &c

The Covering with this Sort of Slate, is dearer than Tiles, becauſe the Timber of the Roof muſt be very ſtrong for them, it being almoſt double the Weight of Tiles

Mr *Colepreſs* directs, that in Order to judge of the Goodneſs of Slate, to knock it againſt any hard Body, to make it yield a Sound, and ſays, if the Sound be good and clear, the Stone is firm and good, otherwiſe its crazy,

Another Way of proving the Goodneſs of Slate, is firſt to weigh it exactly, and then to lay it 6 or 8 Hours under Water, and then wipe it dry and weigh it again, and if it weighs more than it did before, 'tis a Sign that it is of that kind, that ſoaks in Water, and therefore will not laſt long without rotting the Timber or Lath

There is alſo another Way of proving it, by placing a Slate half a Day perpendicularly in a Veſſel of Water, ſo as to reach a conſiderable Height above the Level of it And if the Slate be firm and cloſe, it will not draw Water, that is the Water will not have aſcended above half an Inch above the Level of that in the Veſſel, nor that, perhaps any where but at the Edges, the Texture of which might probably be looſened by hewing; but if the Stone be bad, it will have drawn Water to the very Top, be it as high as it will. There are Slates in ſeveral Places, which the moſt experienced *Slaters*, or Coverers conjecture to have continued ſeveral hundred Years, and are ſtill as firm as if firſt put up

The *Blue Slate* cut into long Squares, or Eſcallops, makes a very handſome Appearance, and is commonly uſed in covering of Summer or Banqueting Houſes in Gardens, it being a very light and laſting Covering

But if theſe Slates be rudely cut, and careleſly laid (in Reſpect of Form) it is then accounted a cheaper Covering than with Plain Tiles, eſpecially in thoſe Countries where the Country affords Plenty of them.

As *to the Price of Slating*, it is valued at about 5 *d* the Yard Square, or by the Square of 10 Foot (that is 100 Foot) from 30 *s* to 3 Pounds or more in ſome Places

As to the *Price* of *pointing Slates*, Mr *Wing* ſays it is worth about 1 *s* or 13 *d per* Square for hewing and making them fit for the Work

As *to the Price of Slates*, Mr *Wing* ſays they, are worth at the Pit 12 or 14 *s per* Thouſand, which will nearly do 36 ſquare Yards

Of *Meaſuring Slating*. It is meaſured in ſome Places by the Rod of 18 Foot Square, which contains 324 ſuperficial Feet, or 36 Yards.

In the Meaſuring of this Sort of Work, where there are Gutters or Valleys, there is commonly an Allowance, which is to take the Length of the Roof, all along upon the Ridge which makes the Gutters double Meaſure, as much more as really it is; which is allow'd in ſome Places, but not in others, and ſo depends upon the Cuſtom of the Place

SLEDGE, a kind of Machine or Carriage, without Wheels, for the Conveyance of very weighty Things, as huge Stones, &c

The *Dutch* have a Sort of Sledge upon which they can carry any Burthen by Land It conſiſts of a Plank a Foot and half Broad, and the Length of the Keel of a moderate Ship, raiſed a little behind and hollow in the Middle, ſo that the Sides go a little aſlope, and are furniſhed with Holes to receive Pins, the Reſt is quite even

SLEEPER [in *Architecture*] is the oblique Rafter that lies in a Gutter See *Hip* N 1

SLIPPER, the ſame as *Plinth*

SLUICE, a Vent or Drain for Water

SLUICE, a Frame of Timber, Stone, or any other Matter ſerving to retain and raiſe the Water of a River, &c and on Occaſion to let it paſs · As the Sluice of a Mill, which ſtops and collects the Water of a Rivulet, &c. to let it fall at Length in the greater Plenty upon the Mill-Wheel, ſuch, are thoſe uſed as Vents and Drains to diſcharge Water off Land, and ſuch are the Sluices in *Flanders*, &c which ſerve to prevent the Water of the Sea from Overflowing the lower Lands, except when there is Occaſion to drown them

Sometimes there is a kind of Canal incloſed between 2 Gates or Sluices, in artificial Navigation, to ſave the Water, and render the Paſſage of Boats equally Eaſy and Safe upwards and downwards, as in the Sluices of *Briare* in *France*, which are a ſort of maſſive Walls Built parallel to each other, at the Diſtance of 20 or 24 Feet, cloſed with ſtrong Gates at each End, between which is a kind of Canal or Chamber conſiderably longer than broad, wherein a Veſſel being incloſed, is let out at the firſt Gate, by which the Veſſel is raiſed 15 or 16 Foot, and paſſed out of the Canal into another much higher

By ſuch Means a Boat is convey'd out of the *Louure* into the *Seyne*, tho' the Ground between them be rais'd above 150 Feet higher than either of thoſe Rivers

SMALT, is a lovely Blue, if it lie at a Diſtance, but it muſt be only ſtrew'd on upon a Ground of white Lead, for it ſo Sandy that it carries no good Body in Oil, and beſides Oil changes the Colour of it, and make it look quite Black, except Whites be mix'd with it, and they ſpoil the Beauty of the Colour, and make it faint, therefore the beſt Way to lay it on, is by *Strewing*, and then there is not a more glorious Colour in the World

The

The Manner of ſtrewing Smalt.

Firſt, Temper up white Lead pretty ſtiff, with good clear drying Oil, let it be as ſtiff as it well can be to ſpend well from the Pencil, cover over the Superficies of the Work that you intend to ſtrew Smalt upon with this white Colour, and if it be the Margin of a Dial, whoſe Figures are already gilt with Gold, let every Part between the Figures, and where there is no Gold laid on, be done over, and be very exact in the Work, for the Smalt takes no where but on this new and moiſt Ground

Lay the Work that is to be done over with ſtrew'd Smalt flat, and ſtrew it thin on the Thing to be coloured, and ſtroke over it with the Feather edge of a Gooſe Quill, that it may lie even and alike thick in all Places when this has been done, dab it down cloſe with a bunch of ſoft pliable Linen cloth, that it may take well upon the Ground to be thoroughly dry, then wipe off the looſe Colour with a Feather, and blow the Remainder of it off with a pair of Bellows, and the Work is finiſh'd

This is the Method for Colouring any kind of Work with Smalt by ſtrewing, provided the Work be ſuch as requires only the plain Colour

But in Caſe you are to Paint any kind of Body with Smalt, which requires Shadow for the more perfect Reſemblance, as ſuppoſe it to be a blue Bell or a blue Boar, &c. in this Caſe, when you have drawn out the perfect Symmetry of the Shape you intend, and have covered it with a Ground of white Lead, well and ſtiffly tempered with clear and fat Linſeed Oil, then give it the neceſſary Shadows with good black well tempered; and when you have finiſh'd theſe Shadows, afterwards ſtrew on the *Smalt* as before directed; and when the whole is dry, and the ſuperfluous Part be taken away, the Work will appear with all its Shadows, as exact as poſſible

Note, That the Work upon which you lay on this Ground, that is to be ſtrew'd with Smalt, ought to be firſt ſufficiently prim'd, and laid alſo over once with White, before the Ground is laid on, that you may be ſure that the Ground is perfectly White, for a white Ground is the only thing that gives the Beauty and Glory to the Colour of the Smalt

In all other Caſes where the Work to be ſtrew'd over with Smalt does not lie flat, you muſt take your Smalt upon a flat Bunch of Linnen cloth, and ſo dab it upon the Ground you are to lay it upon

Note, That there are 2 Sorts of Smalt, the one much finer than the other, but the coarſeſt gives the moſt glorious Colour of all, if look't on at a Diſtance; for near the Eye the Beauty is not ſo great, the fineſt is that which is call'd *Oil Smalt*, which is ground with white Lead, and may be laid in Oil, but does not bear a good Body, nor does it work but with much Difficulty

SMITHS *Work* [in Relation to *Architecture*] is of divers Kinds, as making Caſements, Palliſade Work in Gates or otherwiſe, Dogs, Bars, large Hooks, Hinges, Staples, &c. for which they have in ſome Places 3 ½d, in others 4 *d per* Pound, but for ſmall and neat Hooks, Hinges, Staples, &c they have from 4*d* to 8*d per* Pound For Iron Balconies, 5*d per* Pound.

Of *making a Smith*'s Bill. This ſhould be done after the following Manner.

Mr *Thomas Anderſon*, his Bill of Materials had of, and Work done by *John Smith*, 1733.

	l.	*s.*	*d.*
Jan 16 For 4 large Caſements, weighing 40 *l* at 6 *d per l* - - - - - - - - - - -	1	00	00
Feb 6 For 5 ſmall Caſements, weighing 30 *l* at 6 *d per l* - - - - - - - - - - -	0	15	00
------12 For 12 Pair of Hooks and Riders for Doors, weighing 65 *l* at 4 *d per l* - -	1	01	08
March 17 For three great Bars for Chimneys, weighing 60 *l* at 4 *d per l* - - - - - -	1	00	00
April 14 For 4 Door Bars, weighing 40 *l*, at 4 *d per l* - - - - - - - - - - - - -	0	13	04
------- 25 For 4 Dogs, weighing 24 *l* at 4 *d per l* -	0	08	00
May 12 For 4 large Bolts, for Doors, weighing 6 *l* at 4 *d per l* - - - - - - - -	0	02	00
	5	00	00

SOCLE }
ZOCLE } [in *Architecture*] a flat ſquare Member under the Baſes of Pedeſtals of Statues, Vaſes, &c which it ſerves as a Foot or Stand

SOFFIT }
SOFFITO } [in *Architecture*] is any Plafond or Ceiling form'd of croſs Beams or flying Cornices, the ſquare Compartiments or Pannels of which are inriched with Sculpture, Painting or Gilding As thoſe are which are to be ſeen in the Palaces of *Italy*, in the Apartments of *Luxembourg* at *Paris*, &c

The Sofites of Arches, ſays a modern Author, if they are divided into Pannels, they muſt be of an uneven Number, by having a Pannel in the Middle The Border muſt be no more than one Sixth, nor leſs than one Seventh of the whole Breadth

SOFFIT }
SOFFITO } is particularly uſed for the under Side or Face of an Architrave; and for that of the *Corona* or *Larmier*, which we call Plafond, and the ancient *Roman* Architects, *Lacunar*.

It is inrich'd with Compartiments of Roſes, and has 18 Drops in the *Dorick* Order, diſpoſed in 3 Ranks, 6 in each, placed to the Right Hand of the Guttæ, and at the Bottom of the Triglyphs.

SOILS See SELLS.

SOLDER } [in *Architecture*] is a metallick or mineral Compoſition, uſed in Soldering or Joining together other Metals
SODDER }

Solders are made of Gold, Silver, Tin, Copper, Glaſs of Tin and Lead, and it is to be obſerved, that in the Compoſition, there muſt be ſome of the Metal to be ſoldered

There are ſeveral kinds of Solder, but that which more immediately relates to our preſent Buſineſs, is Solder for Lead, uſed by Plumbers

This is made of two Pounds of Lead to one of Tin but for *Glaziers* Uſe it may be made ſomething finer

As to the Price Solder is ſold from 8 *d* to 10 *d* a Pound, according to its Fineneſs

The Goodneſs of Solder is tried by Melting it, and pouring the Bigneſs of a Crown-piece upon a Table, for if good, there will ariſe little bright ſhining Stars therein

To know if Solder be fine enough for *Glazier*'s Uſe Some direct to take a Piece of it and bend it to and fro near their Ear, for if it be of a fit Temper, it will crackle like Nits

SOLID [in *Geometry*] is the third Species of Magnitude, having three Dimenſions, *viz* Length, Breadth, and Thickneſs, and is frequently uſed in the ſame Senſe with Body

It may be conceiv'd to be form'd by the direct Motion, or Revolution of any Superficies, of what Nature or Figure ſoever

A Solid is terminated or contain'd under one or more Planes and Surfaces, as a Surface is under one or more Lines

Regular SOLIDS, are thoſe terminated by Regular and equal Planes under this Claſs come the *Tetrahedron*, *Hexahedron* or *Cube*, *Octahedron*, *Dodecahedron*, *Icoſihedron*

Irregular SOLIDS are all ſuch as do not come under the Definition of *Regular Solids*; ſuch are the *Sphere*, *Cylinder*, *Cone*, *Parallelogram*, *Priſm*, *Parallelopiped*, &c

SOLID *Angle*, is an Angle made by the meeting of three or more Planes, and thoſe joining in a Point, like the Point of a Diamond well cut

SOLID *Numbers*, are thoſe which ariſe from the Multiplication of a Plane Number by any other whatſoever, as 18 is a Solid Number made by 6, (which is Plane) multiply'd by 3, or of 9, multiply'd by 2

SOLID *Problem* [in *Mathematicks*] is one which cannot be Geometrically ſolv'd, but by the Interſection of a Circle and a Conick Section, or by the Interſection of two other Conic Sections beſides the Circle

SOLIDITY, is a Quality of a natural Body, contrary to Fluidity, and appears to conſiſt in the Parts of the Bodies being interwoven and entangled one with another, ſo that they cannot diffuſe themſelves ſeveral Ways, as Fluid Bodies can. Or it is the Quantity of Space contain'd in a Solid Body, call'd alſo the *Solid Content* and the Cube thereof.

SOLIDITY [in *Architecture*] is apply'd both to the Conſiſtence of the Ground, wherein the Foundation of a Building is laid, and to a Maſſive in Maſonry of extraordinary Thickneſs, without any Cavity within.

SOLIVE [in *Carpentry*] ſignifies a Joiſt or Rafter, or Piece of Wood, either ſlit or ſaw'd, wherewith the Builders lay their Ceilings.

Theſe are made of different Thickneſſes, according as their Lengths require, and their Diſtances from each other, are uſually equal to their Depths.

SOLUTION [in *Geometry*, &c.] is the anſwering of any Queſtion, or the Reſolution of any Problem.

SOMMERING. See *Arches*.

SPHERE [in *Geometry*] a Solid Body contain'd under one ſingle Surface, and having a Point in the middle, call'd the Centre, whence all the Lines drawn to the Centre are equal.

The Sphere is ſuppos'd to be generated by the Revolution of a Semi-circle about its Diameter, which is alſo call'd the *Axis of the Sphere*, and the Extreme Points of the Axis, the *Poles of the Sphere*.

The Properties of the Sphere.

1. A Sphere is equal to a Pyramid, whoſe Baſe is equal to the Surface, and its Height to the Radius of the Sphere.

Hence a Sphere being eſteem'd ſuch a Pyramid, its Cube or Solid Content is found like that of a Pyramid.

2. A Sphere is to a Cylinder, ſtanding on an equal Baſis, and of the ſame Height as 2 to 3. Hence alſo may the Cube or Content of the Sphere be found.

3. The Cube of the Diameter of a Sphere, is to the Solid Content of the Sphere, nearly as 300 to 157. and thus alſo may the Content of the Sphere be meaſured.

4. The Surface of a Sphere is Quadruple to that of a Circle deſcrib'd with the Radius of a Sphere. For ſince a Sphere is equal to a Pyramid, whoſe Baſe is the Surface, and its Altitude the Radius of the Sphere; the Surface of the Sphere is had, by dividing its Solidity, by a third Part of its Semi Diameter.

If now the Diameter of the Circle be 100, the Area will be 7850, conſequently the Solidity 1570000, which divided by a third of the Semi Diameter 100, the Quotient will be the Surface of the Sphere, 31400, which is manifeſtly the Quadruple the Area of the Circle.

The Diameter of a SPHERE being given, to find its Surface and Solidity,

Find the Periphery of the Circle, deſcrib'd by the Radius of the Sphere.

Multiply (this being found) into the Diameter, the Product is the Surface of the Sphere. Multiply the Surface by the ſixth Part of the Diameter, and the Product will be the Solidity of the Sphere.

Thus ſuppoſing the Diameter of the Sphere, 56, the Periphery will be found 175, which multiply'd by the Diameter, the Product 9800 is the Surface of the Sphere, which multiply'd by one ſixth Part of the Diameter, gives the Solidity 919057, or thus,

Find the Cube of the Diameter 175616 then to 300157, and the Cube found, find a fourth Proportional 919057, and this will be the Solidity of the Sphere

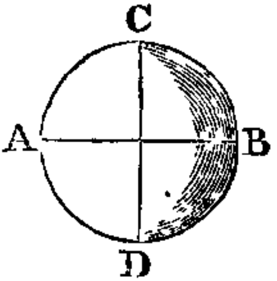
Or thus,

1 Multiply the Axis or Diameter into the Circumference, and the Product will be the Superficial Content, which multiply by the ſixth Part of the Axis, and the Product will be the Solidity

2 Or thus, as 21 is to 11, ſo is the Cube of the Axis to the Solid Content

3 Or as 1 is to 5236, ſo is the Cube of the Axis to the ſolid Content

Example Let A B C D be a Globe, whoſe Axis is 20 Inches, then the Circumference will be 62 832 then by the firſt Rule multiply the Circumference by the Axis, and the Product will be 1256 64, which is the Superficial Content in Inches take a ſixth Part thereof, which is 209 44 (becauſe an exact ſixth Part of 20 cannot be taken) multiply that ſixth Part by 20 (the Axis) and the Product will be 4188 8 the Solidity in Inches



Or if you multiply the Superficial Content by the Axis, and take a ſixth Part of the Product, the Anſwer will be the ſame

Or thus by the ſecond Rule.

The Cube of the Axis is 8000, which multiply'd by 11, the Product will be 88000, which being divided by 21, the Quotient will be 4190.47, the Solidity

Or by the third Rule

If the Cube of the Axis be multiply'd by 5226, the Product will be 4188 8, the Solidity, the ſame as by the firſt Way If you divide 4188 8 by 1728, the Quotient will be 2 424 Feet See the Work.

62 832
20
6)1256 640 the Superficial Content
209 44 a ſixth Part
20
4188 80 the Solidity in Inches.

21 . 11 . 8000
11

21)88000(4190.47 the Content

40
190
100
160

13

1 . . .5236 . . 8000
8000

1728)4188 8000(2.424 Feet, the Solidity

Note, If the Axis of a Globe be 1 the Solidity will be .5236, and if the Circumference be 1 the Solidity will be .016887.

By Scale and Compaſſes.

Extend the Compaſſes from 1 to 20 (the Axis) that Extent (turn'd three times over from .5236) will at laſt fall upon 4188.8 the Solid Content in Inches: or extend the Compaſſes from 1728 to 8000 (the Cube of the Axis) and that Extent will reach from .5236 to 2.424, the Solid Content in Feet.

Extend the Compaſſes from 1 to 20 (the Axis) and that Extent (turn'd twice over from 3.1416) will at laſt fall upon 1256.64, the Superficial Content in Inches, or extend the Compaſſes from 144 to 400 (the Square of the Axis) and that Extent will reach from 3.1416 to 8.72, the Superficial Content in Feet.

Demonſtration.

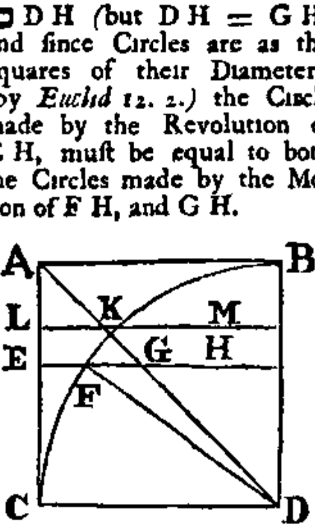
Every Sphere is equal to a Cone, whoſe perpendicular Axis is the Radius of the Sphere, and its Baſe a Plane equal to all the Surface of it.

For you may conceive the *Sphere* to conſiſt of an infinite Number of Cones, whoſe Baſes taken all together, compoſe the Surface, and whoſe Vertexes meet all together in the Centre of the *Sphere*. Hence the Solidity of the Sphere will be gain'd by multiplying its Surface by ⅓ of its Radius.

Let the Square A B C D, the Quadrant C B D, and the Right-angled Triangle A B D be ſuppoſ'd all three to revolve round the Line B D, as an Axis, then will the Square generate a Cylinder, the Quadrant an Hemiſphere, and the Triangle a Cone, all of the ſame Baſe and Altitude.

Then the Square of E H (= □ F D) = □ F H + □

□ D H (but D H = G H) and ſince Circles are as the Squares of their Diameters. (by *Euclid* 12. 2.) the Circle made by the Revolution of E H, muſt be equal to both the Circles made by the Motion of F H, and G H.



If you take the Circle made by the Revolution of F H from both, there will remain the Circle made by the Motion of G H, equal to the Ring deſcrib'd by the Motion of E F, and thus it will always be, wherever you draw the Line E H or I M, *&c*

Therefore the Aggregate or Sum of all the Rings, made by the Revolution of the E F's muſt be equal to that of all the Circles, made by the Motion of the G H's, *i. e.* the Diſh-like Solid, form'd by the revolving Rings, will be equal to the Cone, form'd by the Revolution of G H's, which are the Elements of the Triangle A B D, that is the Diſh like Solid will be as the Cone ⅓ of the circumſcribing Cylinder, and conſequently the Hemiſphere muſt be ⅔ of it wherefore the Sphere is ⅔ of the circumſcribing Cylinder.

Let the Radius of the Sphere be $r = CD$, then the Diameter will be $2r$ let the Surface of the Sphere generated by the revolving Semi-circle, be call'd S, and that of the Cylinder form'd by the Revolution of $2AC = 2r =$ Diameter, be call'd *ſ*. wherefore, in what was juſt now prov'd, the Expreſſion for the Solidity of the Sphere in this Notation will be $\frac{1 r S}{3}$, and putting c equal to the Circumference of the Baſe, or for the Periphery of a great Circle of the Sphere, the curve Surface of the Cylinder will be $2rc$, alſo $\frac{rc}{2}$ will be the Area of a great Circle, and this multiply'd by $2r$, makes rrc, which is the Solidity of the Cylinder Now ſince *ſ* was put = to $2rc$ = the Curve Surface of the Cylinder $\frac{\text{ſ} r}{2}$ (by ſubſtituting *ſ* for $2rc$) will be alſo = the Solidity of the Cylinder Now ſince the Sphere is = ⅔ of the Cylinder, $\frac{rS}{3} = \frac{2}{3}\,\frac{\text{ſ} r}{2}$, that is, $\frac{rS}{3} = \frac{2\text{ſ} r}{6} = \frac{\text{ſ} r}{3}$ wherefore $rS = r\text{ſ}$, that is, dividing by r, $S = \text{ſ}$, or the Surface of the Sphere is equal to the Curve-Surface of the Cylinder, but the Curve Surface of the Cylinder was $2rc$

Wherefore to find the Area of the Surface of either Sphere or Cylinder, you muſt multiply the Diameter $(= 2r)$ by the

the Circumference of a great Circle of the Sphere, or by the Periphery of the Baſe

From this Notation alſo $\frac{rc}{2}$ the Area of a great Circle of the Sphere is plainly $\frac{1}{4}$ of $2rc$, the Surface of the Sphere, that is, the Surface of the Sphere is Quadruple of the Area of the greateſt Circle of it

Wherefore to $2rc$, the Convex Surface of the Cylinder, add rc, equal to the Area of both its *Baſes*, you will have $3rc$, which ſhews you, that the Surface of the Cylinder (including its Baſes) is to the Surface of the Sphere as 3 to 2, or that the Sphere is $\frac{2}{3}$ of the circumſcribing Cylinder, in Area as well as Solidity

SPHERICAL, of or belonging to a Sphere

SPHERICAL *Geometry*, is the Doctrine of the Sphere, particularly of the Circles deſcrib'd on the Surface thereof, with the Method of Projecting the ſame upon a Plane

SPHERICAL *Trigonometry*, is the Art of Reſolving Spherical Triangles, *i e* from three Parts of a *Spherical* Triangle given, to find the reſt

SPHERICITY, the Quality of a Sphere, or that whereby a Thing becomes ſpherical or round

SPHERICKS, *the Doctrine of the Sphere*, particularly of the ſeveral Circles deſcrib'd on the Surface thereof, with the Method of projecting the ſame on Planes

SPHEROID [in *Geometry*] is a Solid approaching to the Figure of a Sphere, but not exactly round, but oblong, as having one of its Diameters bigger than the other, and generated by the Revolution of a Semi-Ellipſis about its Axis

When it is generated by the Revolution of a Semi-Ellipſis about its greater Axis, 'tis call'd an *oblong Spheroid*, and when generated by the Revolution of an Ellipſis about its leſſer Axis it is call'd an *oblate Spheroid*

Daviler obſerves, that the Contour of a Dome ſhould be half a *Spheroid* Half a Sphere he ſays is too low to have a good Effect below

As for the ſolid Dimenſions of a *Spheroid*, it is $\frac{2}{3}$ of its circumſcribing Cylinder, or it is equal to a Cone, whoſe Altitude is equal to the greater Axis, and the Diameter of the Baſe, to four times the leſſer Axis of the generating Ellipſis.

Or a Spheroid is a Sphere deſcrib'd on its greater Axis, as the Square of the leſſer Axis to the Square of the greater: or 'tis to a Sphere deſcrib'd on the leſſer Axis, as the greater Axis to the leſs

To find the Solid Content of a Spheroid

Multiply the Square of the Diameter of the greateſt Circle by the Length, and that Product multiply again by 5236, this laſt Product will be the Solidity of the Spheroid

Let A B the Diameter of the greateſt be 33 Inches, and C D (the Length) 55 Inches, the Solidity is required.

33
33

99
99

1089
55

5445
5445

59895

Demonſtration

Every Spheroid is equal to $\frac{2}{3}$ of a Cylinder, whoſe Baſe is equal to the greateſt Circle of the Spheroid, and its Height equal to the Length of the Spheroid.

Suppoſe the Figure N T, S N, in the annexed Scheme, to repreſent a Spheroid, form'd by the Rotation of the Semi-Ellipſis T N S, about its tranſverſe Axis T S.

Let $D = T S$, the Length of the Spheroid, and the Axis of its circumſcribing Sphere, and $d = N n$, the Diameter of the greateſt Circle of the Spheroid.

SPIRA } [in the ancient *Ar-*
SPIRE } *chitecture*] is ſometimes us'd for the Baſe of a Column, and ſometimes for the *Aſtragal* or *Tore*.

SPIRAL [in *Geometry*] is a Curve of the Circular Kind, which in its Progreſs recedes from its Centre, as in winding from the Vertex down to the Baſe of a Cone.

59895
15236

359370
179685
119790
299475

31361 0220 Solidity.

SPIRAL [in *Architecture*, &c.] is a Curve which aſcends, winding about a Cone or Spire; ſo that all the Points of it continually approach the Axis; by this it is diſtinguiſh'd from the *Helix*, which winds after the ſame Manner round a Cylinder.

SPLAYING of Windows and Doors. See *Bricklayers*.

SPRINGS for Caſements of the common or ordinary Faſhion are made for about 6 *d.* *per* Piece.

SQUARE [in *Geometry*] is a Quadrilateral Figure, both equilateral and equiangular, or

A SQUARE is a Geometrical Figure, having four equal Sides, and as many Right (or Square) Angles.

To find the Superficial Content.

Multiply the Side into it ſelf, and the Product is the Content.

Let A B C D be a Geometrical Square given, each Side being 14 Feet, Yards or other

Meaſure; multiply 14 by it ſelf, and the Product is, 196, which is the Superficial Content. See the *Plate*, *Fig* 5.

$$\begin{array}{r} 14 \\ 14 \\ \hline 56 \\ 14 \\ \hline 196 \end{array}$$

By Scale and Compaſſes

Extend the Compaſſes from 1 on the Line of Numbers to 14; the ſame Extent will reach from the ſame Point turn'd forward to 196.

Demonſtration.

Let each Side of the given Square be divided into 14 equal Parts, and Lines drawn from one another croſſing each other within the Square, ſo ſhall the whole Square be divided into 196 little Squares, as is to be ſeen in the Figure annexed, equal to the Number of ſquare Feet, Yards or other Meaſures, by which the Side is meaſured

The Properties of a Square are, that its Angles are all right, and conſequently its Sides perpendicular, that it is divided into two equal Parts by a Diagonal, that the Diagonal of a Square is incommenſurable to its Side

A Geometrical SQUARE is a plain Figure contain'd under four equal Right Lines, as A B C D, whoſe Angles at A B C D are each Right Angles, in which obſerve, that the Lines A D and C B are the Diagonals, the Lines E H and F G, the Diameters, and the Point I where they all interſect, is the Centre See *Plate*, *Fig* 6

To deſcribe the Geometrical SQUARE A D E F, whoſe ſeveral Sides ſhall be equal to the given Line E G F;

Firſt Make E F = G H, and on F erect the Perpendicular F D = to G H Then on the Points E and D, with the Diſtance G H, deſcribe the Arches C C and B B See *Plate*, *Fig* 7

Secondly, Join A E and A D, and they compleat the Geometrical Square A D E F, as required.

SQUARE, an Inſtrument of Braſs or Wood, having one Side perpendicular or at Right Angles to the other, ſometimes made with a Joint to fold for the Pocket, and ſometimes has a Back to uſe on a Drawing Board, to guide the Square.

SQUARE *Number* is the Product of a Number multiply'd by it ſelf thus 4 is the Product of 2, multiply'd by 2, or 16 the Product of 4, multiply'd by 4, are Square Numbers

SQUARE *Root*, a *Number* conſidered as the Root of a ſecond Power or ſquare Number, or a Number by whoſe Multiplication into it ſelf, a ſquare Number is generated

Thus the Number 2, being that by whoſe Multiplication into it ſelf, the ſquare Number 4 is produc'd, is in Reſpect hereof call'd a Square Root, or the Square Root of 4

Geometrical SQUARE, is a Compartment frequently added on the Face of the Quadrant, call'd alſo a *Line of Shadows*, and *Quadrant*

Extraction of the SQUARE ROOT

If a ſquare Number be given, to find the Root thereof, that is, to find out ſuch a Number, as being multiply'd into it ſelf, the Product ſhall be equal to the Number given, ſuch Operation is call'd, *The Extraction of the Square Root*, which to do, obſerve the following Directions

1ſt You muſt point your given Number, that is, make a Point or Prick over the Unit's Place, another upon the Hundred's, and ſo upon every ſecond Figure throughout

2dly, Then ſeek the greateſt ſquare Number in the firſt Point towards the left Hand, placing the ſquare Number under the firſt Point, and the Root thereof in the Quotient, and ſubtract the ſaid ſquare Number from the firſt Point and to the Remainder bring down the next Point, and call that the Reſolvend

3dly, Then double the Quotient, and place it, for a Diviſor, on the left Hand of the Reſolvend, and ſeek how often the Diviſor is contain'd in the Reſolvend (reſerving always the Unit's Place) and put the Anſwer in the Quotient, and alſo on the Right-hand Side of the Diviſor; then multiply by the Figure laſt put in the Quotient, and ſubtract the Product from the Reſolvend, (as in common Diviſion) and bring down the next Point to the Remainder (if there be any more) and proceed as before

A Table *of Squares and Cubes, and their Roots*

Root	1	2	3	4	5	6	7	8	9
Squa	1	4	9	16	25	36	49	64	81
Cub.	1	8	27	64	125	216	343	512	729

Example 1 Let 4489 be a Number given, and let the ſquare Root thereof be requir'd

```
   4489 (67
   36
   ————
127)889 Reſolvend
    889 Product
    ————
```

Firſt, Point the given Number, as before directed, then (by the little Table aforegoing) ſeek the greateſt ſquare Number in 44 (the firſt Point to the left Hand) which you will fin to be 36, and 6 the Root, pu 36 under 44, and 6 in the Quo tient, and ſubtract 36 from 44 an and there remains 8. Then to that 8 bring down the other Point 89, placing it on the right Hand, ſo it makes 889 for a Reſolvend, then double the Quotient 6, and it makes 12, which place on the left Hand for a Diviſor, and ſeek how often 12 in 88, (reſerving the Units Place) the Anſwer is 7 times, which put in the Quotient, and alſo on the Right Hand Side of the Diviſor, and multiply 127 by 7, (as in common Diviſion) and the Product is 889, which ſubtracted from the Reſolvend, there remains nothing, ſo is your Work finiſh'd, and the ſquare Root of 4489 is 67, which Root if you multiply by it ſelf, that is, 67 by 67, the Product will be 4489, equal to the given ſquare Number, and proves the Work to be right

Example 2 Let 106929 be a Number given, and let the ſquare Root thereof be requir'd.

```
 . . . .
106929(327
 9
———
62)169 Reſolvend
   124 Product.
———
647)4529 Reſolv
    4529 Product.
———
 . . .
```

Firſt, Point your given Number, as before directed, putting a Point upon the Units, Hundreds, and Tens of Thouſands then ſeek what is the greateſt ſquare Number in 10, (the firſt Point) which by the little Table you will find to be 9, and 3 the Root thereof, put 9 under 10, and 3 in the Quotient, then ſubſtract 9 out of 10, and there remains 1, to which bring down 69, the next Point, and it makes 169 for the Reſolvend, then double the Quotient 3, and it makes 6, which place on the left Hand of the Reſolvend for a Diviſor, and ſeek how often 6 in 16, the Anſwer is twice, put 2 in the Quotient, and alſo on the Right Hand of the Diviſor, making it 62 Then multiply 62 by the 2 you put in the Quotient, and the Product is 124, which ſubſtract from the Reſolvend, and there remains 45, to which bring down 29, the next Point, and it makes 4529 for a new Reſolvend Then double the Quotient 32, and it makes 64, which place on the left Side the Reſolvend for a Diviſor, and ſeek how oft 64 in 452, which you will find 7 times, put 7 in the Quotient, and alſo on the right Hand of the Diviſor, making it 647, which multiply'd by the 7 in the Quotient makes 4529, which ſubſtracted from the Reſolvend, there remains nothing. So 327 is the ſquare Root of the given Number

Example 3 Let 2268741 be a ſquare Number given, the Root whereof is requir'd

2268741)

2268741)1506.23
1

25)126
125

3006)18741
18036

70500
[illegible]4

301243)[illegible]00
903729

Remains 121871

Having pointed the given Number, as before directed, ſeek what is the greateſt ſquare Number in the firſt Point 2, which is one, put 1, the Square under 2, and 1, the Root thereof, in the Quotient, ſubtract 1 from 2, and there remains 1, to which bring down the next Point, 26 and ſet it on the right Hand, making it 126, double the 1 in the Quotient, which makes 2, ſet 2 on the left Hand for a Diviſor, and aſk how often 2 in 12, which will be 5 times, put 5 in the Quotient, and alſo on the right Hand of the Diviſor, making it 25, multiply (as in common Diviſion) 25 by 5, and ſubtract the Product, 125 from 126, and there remains 1 Bring down the next Point, 87, and it makes 187 for a new Reſolvend, and double the 15 in the Quotient, it makes 30 for a new Diviſor Then ſeek how often 30 in 18, which you can't have, ſo that you muſt put 0 in the Quotient, and alſo on the right Hand of the Diviſor, and bring down the next Point, and it makes 18741 for another new Reſolvend Then ſeek how often 300 in 1874, which will be 6 times, put 6 in the Quotient, and alſo on the right Hand of the Diviſor, multiply and ſubtract, and the Remainder will be 705 Now, if you have a Mind to find the Value of the Remainder, you may annex Cyphers, by two at a Time, to the Remainders, and ſo proſecute the Work to what Number of decimal Parts you pleaſe; thus, to 705 annex two Cyphers, and it will make 70500 and the Quotient, doubled, is 3012 for a Diviſor Then ſeek how often 3012 in 7050 (rejecting the Unit's Place) which will be twice, put 2 in the Quotient and alſo on the right Hand of the Diviſor, and multiply and ſubſtract as before, and the Remainder will be 10256, to which annex two Cyphers, and proceed as before, and you will get a 3 in the Quotient next So the ſquare Root of the given Number is 1506 23, which being ſquar'd, or multiply'd, by it ſelf, and the laſt Remainder added, will make the given Number, as follows.

1506 23
1506 23

451869
301246
903738
753115
150623

2268728.8129
The Remainder add —— 12 1817

Proof 2268741.0000

Some more Examples for Practice

Example 1. 7596796(2756 228 Root.
4

47) 359
329

545) 3067
2725

5506) 34296
33036

55122) 126000
110244

551242) 1575600
1102484

5512448) 47311600
44099584

3212016

Example 2. 751417 5745 (866.4 **Root.**
64

166) 1114
996

1726) 11817
10356

17328) 146157
138624

173364) 753345
693456

59889

If the given Number be a mix'd Number, *viz* conſiſting of a whole Number and a Decimal together, make the Number of decimal Places even, that is, 2, 4, 6, 8, &c that ſo there may a Point fall upon the Unit's Place of the whole Numbers, as in this laſt Example, and in that following

Example 3 Let *656714.* 37512 be given, to find the ſquare Root.

656714 375120 (810379 Root.
64

161) 167
161

16203) 61437
48609

162067) 1282851
1134469

1620749) 14838220
14586741

Remain 251479

In this Example there are five Places of Decimals, therefore put a Cypher to it, to make it even, that ſo there, may a Point fall upon 4 the Unit's Place.

To find the Square Root of a Fraction.

If it be a decimal Fraction, the Work differs nothing from the Examples afore-going, only you muſt be mindful to point your given Number aright, for (as was before directed) the Number of Places muſt always be made even, and then begin to point at the right Hand, as in whole Numbers

If it be a vulgar Fraction, it muſt be reduc'd to a Decimal.

I ſhall give an Example or two in each Caſe, and ſo conclude

Let 125 be a decimal Fraction given, whoſe ſquare Root is requir'd, and let it be requir'd to have four Places of Decimals in the Root

```
 . . . .
.12500000(.3535
 9
65)350
   325
703)2500
    2109
7065)39100
     35325
      3775
```

In this Example there muſt be five Cyphers annex'd, becauſe two Places in the Square, make but one in the Root

Let the Square Root of 00715 be requir'd

```
007150(084
  64
164)750
    656
     94
```

In this a Cypher is added to make the Places even

Let $\frac{7}{8}$ be a vulgar Fraction given, whoſe ſquare Root is requir'd

```
8)7000       (.87500000(9354
  64           81
  60         183)650
  56              549
   40        1865)10100
   40               9325
             18704)77500
                   74816
                    2684
```

Reduce this $\frac{7}{8}$ to a Decimal, it makes 875, to which annex Cyphers, and extract the ſquare Root, as if it was a whole Number So the Root is 9354

Let $\frac{3}{960}$ be a vulgar Fraction, whoſe ſquare Root is requir'd

```
96|0)3 0000000|0

     238
    ----
     120
      96
    ----
     240
     192
    ----
     480
     480
    ----
```

```
        .          Root.
     ( 00312500( 0559.
         25
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In extracting the Root of this, becauſe the firſt Point conſiſts of Cyphers, there muſt be a Cypher put firſt in the Quotient

To prove this Rule, ſquare the Root, and to the Product add the Remainder, as was before directed To ſquare a Number, is to multiply it by it ſelf, and to cube it, is to multiply the Square of the Number, by the Number it ſelf

SQUARING [with *Mathematicians*] ſignifies the making a Square equal to a Circle Thus the Quadrature or ſquaring of the Circle, is the finding a Square equal to the Area of a Circle

STABLE, a Building wherein Horſes are kept It ſhould be plac'd in a good Air, made of Brick, and not of Stone, the firſt being moſt wholeſom and warmeſt, for Stone will ſweat upon the Alteration of the Weather, which begets Damps and cauſes Rheums in Horſes, neither ſhould there be any unſavoury Gutter, Sink, Jakes, Hog-Sties or Hen-Rooſt near it

The Rack ſhould be plac'd neither too high nor too low, and ſo well poſted, that the Hay-Duſt fall not into his Neck, Face or Mane the Manger ought to be of an indifferent Height, made deep, and of one intire Piece, as well for Strength as Conveniency, and the Floor muſt be pav'd and not plank'd, which is liable to a great many Inconveniencies, nor ſhould there be any Mud or Loam Wall near it, for the Horſe will eat it, and that will make him ſick, Loam and Lime being ſuffocating Things, which will infect and putrify the Blood, endanger the Lungs, and ſo ſpoil his Wind

There ſhould alſo, if Conveniency will permit, be Space in the Stable for a Bed for Servants to lie in, and in the Nook or Corner a great Rack, on which to hang Halters, Saddles, and other Utenſils

STAIRS [in *Building*] are the Steps whereby we aſcend and deſcend, from one Story of an Houſe to another

As to the Dimenſions of *Stairs*, they are differently aſſign'd by different Authors, but however, they agree in this, that they muſt not be more than ſix, nor leſs than four Inches high, nor more than 18, nor leſs than 12 Inches broad, nor more than 16, nor leſs than ſix Foot long each Stair

But theſe Meaſures have only Reſpect to large and ſumptuous Buildings, for in common and ordinary Houſes, they may be ſomething higher and narrower, and much ſhorter, yet even in theſe, the Stairs are not to exceed ſeven, or (at moſt) eight Inches in Height, for if they do, they will be difficult to aſcend neither ought they to be leſs than nine or ten Inches in Breadth, nor ought their Length to be leſs than three

To reduce the Dimenſions of Stairs to ſome natural, or at leaſt Geometrical Standard, *Vitruvius* borrows the Proportions of the Sides of a Rectangle Triangle, which the ancient School expreſs'd by the Numbers 3, 4 and 5, that is, three for the Perpendicular from the *Stair Head* to the Ground, 4 for the *Ground Line* it ſelf, or Receſſion from the Wall (ſays Sir *Henry Wootton*) and the fifth for the whole Slope and Inclination, from the Edge of one Stair to that of another

But this Rule is ſet aſide by modern Builders, and that with good Reaſon, for on this Principle, the lower the Stairs, the narrower they muſt be, and for Inſtance, Stairs four Inches high (ſuch as are found mentioned in ancient Architects) muſt be but 5⅓ Inches broad, and if a Stair be but ſix Inches high, it muſt be but eight Inches broad, whereas in this Caſe, we ſeldom make them leſs than a Foot broad

One Rule to be regarded in making of Stairs, is that they be laid according to the *Italian* Phraſe, *con un tantino de ſcarpa*, i e *ſomewhat ſloping*, or a little higher behind, that the Foot, may as it were, both aſcend and deſcend at the ſame time, which tho' it is obſerv'd but by few, is found to be a ſecret and delicate Deception of the Pains in aſcending

Of making Stairs] Tho' there have been Rules laid down for the Height and Breadth of Stairs, yet Workmen are not to be ſo ſtrictly ty'd up to thoſe Rules, as not in the leaſt to vary from them, for they muſt always obſerve, to make all the Stairs of the ſame Stair-Caſe of an equal Height and Breadth, in Order to which they muſt firſt conſider the Height of the Room, as alſo the Width or Compaſs they have to carry up the Stairs in

Then in Order to find the Height of each particular Stair, they ought firſt to propoſe the Height, and to divide the whole Height of the Room by the propos'd Height, which being done, the Quotient will ſhew the Number of Stairs, but if the Diviſion does not fall out exact, but that there be a Remainder, then in this Caſe take the Quotient, (without regarding the Remainder) for the Number of Stairs, and by that Number divide the whole Height of the Room, ſo the Quotient will give you the exact Height of each Stair, as for Example

Suppoſe the whole Height of the Room to be 9 Foot, 3 Inches, and ſuppoſe you deſign'd to make each Stair 6 Inches high Turn the whole Height of the Room into Inches, which will be 111 Inches, divide theſe by 6, the Quotient will be 18, and 3 remaining, there let the Number of Stairs be 18, and by it divide 111, and the Quotient will be $6\frac{3}{18}$ or $6\frac{1}{6}$ Inches, which muſt be the exact Height of each Stair

Then to find the Breadth of each Stair, divide the Width or Compaſs (that you have to carry them up in) by the Number of Stairs, and the Quotient will give the exact Breadth of each Stair

STAIR-CASE, is an Aſcent incloſ'd between Walls, or a Balluſtrade, conſiſting of Stairs or Steps, with Landing Places and Rails, ſerving to make a Communication between the ſeveral Stories of a Houſe, and ſometimes it is us'd to ſignify the whole Frame of a Pair of Stairs only

The Conſtruction of a compleat Stair-Caſe, ſays Sir *Henry Wootton*, is one of the moſt curious Works in Architecture, and the common Rules are theſe that follow

1 That it have a full free Light, to prevent Accidents of ſlipping, falling, *&c*

2 That the Space over-head be large and airy, which the *Italians* call *un bel Sfogolo*, i e. *good Ventillation*, becauſe a Man ſpends much Breath in mounting

3 That the half Paces or Landing Places be conveniently diſtributed for repoſing by the Way.

4 That to avoid Rencounters, and alſo to gratify the Eye of the Beholder, the *Stair Caſe* be not too narrow, but this laſt is to be regulated by the Quality of the Building, and that in Royal Buildings, the principal Aſcent be at leaſt 10 Foot For a little Stair Caſe in a great Houſe, and a great one in a little Houſe, are both equally ridiculous

5 That great Care be taken in the placing the Stair Caſe, ſo that the Stairs may be diſtributed without Prejudice to the reſt of the Building, there being much Nicety requir'd in making this Choice.

The Kinds of Stair Caſes are [illegible] in ſome the Stairs are [illegible] in others, *winding*, in [illegible] *mixt* of both.

1. *Of ſtrait Stairs*, ſome fly directly forwards, and are called *Flyers*, others are ſquare, others triangular, and others are call'd *French Flights*.

2 *Of winding Stairs*, which are alſo call'd *Spiral* or *Cockle Stairs*, ſome are ſquare, ſome circular, and ſome elliptical or *oval*.

And theſe again are various, ſome winding round a Solid, and others an open Newel

Laſtly *mix'd Stairs* of ſtrait and winding, they are alſo of various Kinds, ſome are call'd *Dog-legg'd*, others there are that wind about an open Newel, and fly about a ſquare open Newel

Stair-Caſes being of that Importance in Building, it will be neceſſary to give a particular Account of each Kind

I. *Strait Stairs* are ſuch as always *fly*, i e proceed in a Right Line, and never wind, and for that Reaſon are by ſome call'd *Flyers* Of theſe there are ſeveral Kinds

1 *Strait Flyers*, or *Plain Flyers*, which proceed directly from one Floor to another, without turning to the right or left, and are ſeldom us'd, except for Garret or Cellar Stairs in ordinary Houſes

2. *Square Flyers*, which fly round the Sides of a ſquare Newel, either ſolid or open, having at every Corner of the Newel a ſquare ½ Step, taking up ¼ of a Circle, ſo that they fly from one half Pace or Step to another, and the Length of the Stairs is perpendicular to the Side of the Newel.

3 *Triangular Flyers*, which fly round by the Sides of a triangular Newel, either ſolid or open, having at each Corner of the Newel a trapezial half Step, taking up ⅓ of a Circle: ſo they fly from one half Step to another, and their Length is perpendicular to the Side of the Newel.

Palladio tells us, that triangular Stairs are to be ſeen in ſome ancient Edifices, and of theſe Sort, he ſays, are thoſe of the Cupola of St *Maria Rotunda*, which are open in the middle, and receive Light from above Thoſe alſo of *Sancto Apoſtollo* in the ſame City, are of the ſame Kind

4 *French Flyers*, which fly firſt directly forwards, till they come within the Length of a Stair of the Wall, and then have a ſquare half Space, from which you immediately aſcend to another half Pace, from which you aſcend immediately to another half Pace, from which the Stairs fly directly back again, parallel to their firſt Flight

II *Winding Stairs* are ſuch as always wind and never fly, of theſe alſo there is great Variety for,

Some wind round a Circle, others round an Ellipſis or Oval, others round a Square, and others round an equilateral Triangle of each of theſe, ſome wind round a ſolid Newel, and others, an open or hollow Newel. Again, ſome are ſet

upon Columns, and ſome Stairs are double, and ſome quadruple, of each of which I ſhall ſpeak briefly

1 *Circular winding Stairs*, of which there are four Kinds, *viz* ſuch as wind about a ſolid Newel, the fore-edge of which being in a Right Line, pointing to the Centre of a Newel, commonly us'd in Church Steeples and great old Houſes

Secondly Such as wind round an open Newel, the fore-ſide of which being in a Right Line, pointing to the Centre of the Newel, as thoſe in the *Monument* of *London*

Thirdly Such as wind round a ſolid Newel only, the fore-ſide of each an Arch of a Circle, either concave or convex, pointing near to the Circumference of the Newel.

In theſe the Stairs are much longer than in the common winding Stairs

Of theſe there may be two Kinds, for their Ichnography being drawn, the Stairs may be contriv'd to be either Concave or Convex on the foreſide.

Fourthly There are other Stairs in all Reſpects like thoſe laſt deſcrib'd, only they have an open Newel.

Theſe Kind of Stairs are ſaid to have been invented by *Anthony Barbaro*, a Gentleman of *Venice*

Any of theſe winding Stairs take up leſs Room than any other kind of Stairs whatſoever

In Stairs that wind round a ſolid Newel Architects make the Diameter of the Newel $\left\{\begin{matrix}\frac{1}{6}\\ \frac{1}{4}\\ \frac{3}{4}\\ \frac{1}{7}\end{matrix}\right\}$ of the Diameter of the whole Stair Caſe, according as the Stair Caſe is in Bigneſs, for if the Stair-Caſe be very ſmall, they make the Newel but $\frac{1}{6}$ of its whole Diameter, and if very large then $\frac{3}{4}$, and ſo proportionably of the reſt

In Stairs that wind round an open Newel, *Palladio* orders the Newel to be $\frac{1}{3}$ the Diameter of the whole Stair-Caſe, tho' then there does not appear any Reaſon why theſe open Newels ought not to be proportion'd to the Size of the Stair-Caſe, as well as the ſolid ones,

Then as to the Number of Stairs in each Revolution, he orders,

that if the Stair-Caſe be $\left\{\begin{matrix}6\text{ or }7\\ 8\\ 9\text{ or }10\\ 18\end{matrix}\right\}$ Foot Diameter, then there may be $\left\{\begin{matrix}12\\ 16\\ 20\\ 24\end{matrix}\right\}$ Stairs in one Revolution about the Newel.

Elliptical winding Stairs Of theſe there are two Kinds, the one winding round a Solid, and another round an open Newel. They are much of the ſame Nature with circular Stairs, except that in thoſe the Newel is a Circle, and in theſe an Ellipſis or Oval

Theſe Kinds of Stairs are very handſome and pleaſant, (ſays *Palladio*) becauſe all the Windows and Doors are commodiouſly plac'd in the middle and Head of the Oval. He tells us he has made one of theſe with an open Newel, at the Monaſtery of *Charity* at *Venice*

Square winding Stairs Theſe wind round a ſquare Newel, and the fore-ſide of each Stair is a Right Line, pointing to the Centre of the Newel.

Triangular winding Stairs, are ſuch as wind round a triangular Newel, the fore ſide of which being a Right Line, pointing to the Centre of the Newel And becauſe the Newel may be either ſolid or open, therefore there are two Kinds of them

Columniated winding Stairs *Palladio* mentions a Stair caſe in *Pompey*'s Portico at *Rome*, ſet on Columns, ſo as that the Light they receiv'd from above, might diſtribute it to all Parts alike ſuch another Pair were made by *Bramante* (an excellent Architect) at *Belvedere*, the Pope's Palace

Double winding Stairs *Scamozzi* mentions a Stair-caſe of this Form, made by *Piedro del Bergo*, and *Jean Coſſin*, at *Scamberg* in *France*, in the King's Palace They are ſo contriv'd that two Perſons, the one aſcending and the other deſcending, ſhall not meet together or come at one another

Dr *Grew* deſcribes a Model of this kind of *Stair-Caſe*, in the *Muſeum* of the *Royal Society* The Foot of one of the *Stair-Caſes*, he ſays, is oppoſite to the other, and both make a parallel Aſcent, and within the ſame Cylinder The Newel in the middle is hollow, and built with long Apertures to convey Light from Candles, plac'd at the Bottom, and on the Sides of the Newel in both Caſes

Quadruple winding Stairs *Palladio* mentions a Stair-caſe of this Form, which King *Francis* I cauſed to be made in the Caſtle of *Chambor*, near *Bloiſe* it conſiſts of four *Stair Caſes* carried up together, having each its ſeveral Entrance and going up one over another, in ſuch Manner, as that being in the middle of the Building, the four ſerve for four Apartments, ſo that the People of the one need not go up and down the Stairs of the other, yet being open in the middle, they all ſee each other paſs, without any Hindrance to one another

Mix'd STAIRS are ſuch as partly fly, and partly wind, whence ſome call them *Flyers* and *Winders*, of theſe there are ſeveral Kinds, as

Dog-legg'd Stairs, which firſt fly directly forwards, then wind a Semi-circle, and then fly directly backwards, parallel to that.

Square Flyers and Winders. Theſe have a ſquare Newel, either ſolid or open, and fly by the Sides of the Newel, winding a Quadrant of a Circle at each Corner.

Solid and open newel'd Flyers and Winders, are of two Kinds, the one winds the Quadrant of a Circle about a ſolid Newel, then flies by the Side of a ſquare open Newel, then winds again by the Side of a ſolid Newel, then flies again as before, and ſo alternately. The other flies firſt, then winds, then flies again alternately.

The Price of Stair-Caſes is various, according to their various Kinds, Sizes and Curioſity of Workmanſhip.

They are ſometimes rated at ſo much *per* Piece, and ſometimes at ſo much *per* Square.

An ordinary Pair of Stairs with Flyers and Winders, of about 6 Foot and 4 Foot, made of Elm Boards, are valued at 2 *s.* 6 *d.* and 2 *s.* 8 *d.* *per* Stair, the Workmen finding all Materials, as Boards, Nails, *&c.* but if the Materials are found by the Owner, then 9 *d.* or 10 *d.* *per* Stair is a good Allowance for Workmanſhip.

But as for Stair-Caſes that have an open Newel, with a Landing Place at every ſixth or eighth Stair, being about three Foot all the Way, theſe Stairs with Rails, Balluſters, String-Boards, Poſts, Balls, Pendants, and ſuch other Ornaments, may very well be worth 4 *s.* 6 *d.* 5 *s.* or 6 *s.* *per* Stair.

STANCHIONS, the ſame as *Punchins*.

STATUES, a Figure or Statue raiſ'd over an Order or Building, ſays M. *Le Clerc*, may have its Height equal to one third of that Column, or to four ninths of it, if the Statue have no Niches.

If it be bigger, it will make the Building appear little, and if it be leſs, for Inſtance only a fourth or little more, the Building will appear by much the larger.

It is obſervable, adds he, that in Proportion, as a Statue is raiſ'd above the Eye, it appears to diminiſh in Bulk, till ſuch time, as being elevated to a very great Pitch, it becomes almoſt imperceptible.

For this Reaſon ſome Architects contend, that the Sculptor muſt always accommodate his Figures to their Height, and increaſe their Bigneſs, juſt as their Elevation increaſes, to the End that they may always appear of a reaſonable Size.

But as the Orders of Columns are diminiſh'd in Proportion as they riſe over one another, it would happen that the Statues in this Caſe would become too big for the Order.

An Architect muſt always proportion his Figures to the Orders, and the Stories where they are to be plac'd, unleſs it happen to be in a cloſe narrow Place, as in a Stair-Caſe or Dome, for in that Caſe, the Orders or the Statues may be enlarged in Proportion. But notwithſtanding, Care muſt be taken not to run into Exceſs, it being better that they ſhould appear too little, than too big.

Inſtead of placing Statues to finiſh the uppermoſt Stories, one may have Vaſes, Torches, Pots of Incenſe, Trophies and the like Ornaments, which will ſuit better with ſuch Places than Human Figures, unleſs thoſe repreſent the tutelar Angels, appointed for the Guard and Protection of the Building.

STEEL, is an Iron that is very hard in its Nature, and ſometimes is made ſo by Art, it has the ſame Qualities as Iron.

Some have given Steel the Name of *Chalybs*, becauſe anciently brought from a Town in *Aſſyria*, named *Calibone*, where very good Steel was made, but that of *Damaſcus* is preferr'd before all others, and it is found by Experience, that Swords made of it, cut Iron it ſelf.

Our Way of *Steel-making* is to chuſe ſuch Iron as is apt to melt, and yet hard, and which nevertheleſs may be eaſily wrought with the Hammer, for the Iron which is made of Vitriol Ore, tho' it may melt, yet it is ſoft, fragil or eager. Let a Parcel of ſuch Iron be heated red hot, and let it be cut into ſmall Pieces, and then mix'd with that Sort of Stone which eaſily melts, then ſet in the Smith's Forge or Hearth a Crucible, or Diſh of crucible Metal, a Foot and a half broad, and a Foot deep, fill the Diſh with good Charcoal, compaſs the Diſh about with looſe Stones, which may keep in the Mixture of Stones and Pieces of Iron put thereon.

As ſoon as the Coal is thoroughly kindled, and the Diſh is red hot, give the Blaſt, and let the Workman by little and little put in all the Mixture of Iron and Stone he deſigns; when it is melted, let him thruſt into the middle of it, 3, 4, or more Pieces of Iron, and boil them therein five or ſix Hours, with a ſharp Fire, putting in his Rod, ſtir often the melted Iron, that the Pieces of Iron may imbibe the ſmaller Particles of the melted Iron, which Particles conſume and thin the more groſs Particles of the Pieces of Iron, and are, as it were, a Ferment to them, and make them tender.

Let the Workman now take one of the Pieces out of the Fire, put it under the great Hammer to be drawn into Bars and wrought, and then hot as it is, plunge it immediately into cold Water: being thus tempered, let him again work it upon the Anvil, and break it, and looking upon the Fragments, let him conſider whether it looks like Iron in any Part of it, or if it be wholly condens'd and turn'd into *Steel*.

Then let the Pieces be all wrought into Bars, which being done, give a freſh blaſt to the Mixture, adding a little freſh Mixture to it, in the Room of that which has been imbib'd by the Pieces of Iron, which will refreſh and ſtrengthen the Remainder, and make the Pieces of Iron put again into the Diſh, the purer, every which Piece, let him, as ſoon as it is red hot, beat into a

Bar on the Anvil, and caſt it hot as it is into cold Water and thus Iron is made into *Steel*, which is much harder and whiter than Iron.

STEEL-YARD [in *Mechanicks*] is a kind of Balance, call'd *Statera Romana*, or the *Roman Balance*, by Means whereof the Gravity of different Bodies are found by the Uſe of one ſingle Weight

It conſiſts of an Iron Beam, A B, wherein a Point is taken at Pleaſure, as C,• and on this a Perpendicular rais'd C D On the leſs Arm A C is hung a Scale or Baſon [or elſe are hung Hooks] as H G to receive the Bodies that are to be weigh'd

The Weight *I* is ſhifted this Way and that Way on the Beam, till it is a Counter-ballance to one, two, three, four, *&c* Pounds, either plac'd in the Scale (or hung upon an Hook) and the Points are mark'd wherein *I* weighs, as one, two, three or four, *&c* Pounds See the *Plate*, *Fig* 8

From this Conſtruction of the *Steel-Yard*, the Manner of uſing it is apparent, but the Inſtrument being very liable to Deceit, ought not to be countenanc'd in Commerce See *Balance*

Spring STEEL-YARD, a Kind of portable Balance, ſerving to weigh any Matter from about one to forty Pounds

It is compos'd of a Braſs Tube, into which goes a Rod, and about that is wound a Spring of tempered Steel, in a ſpiral Form On this Rod are the Diviſions of Pounds and Parts of a Pound, which are ſucceſſively made by hanging on to a Hook, faſtened to the other End, 1, 2, 3, 4, *&c.* Pounds

Now the Spring being faſtened by a Screw to the Bottom of the Rod, the greater Weight is hung on the Hook, the more will the Spring be contracted, and conſequently a greater Part of the Rod will come out of the Tube, the Proportions of which greater Weights, are indicated by the Figures appearing againſt the Extremity of the Tube.

STEENING *of Wells*. See *Bricks*

STEEPLE, is an Appendage erected on the Weſtern End of a Church, to hold the Bells

Steeples are named from their Form, either *Spires* or *Towers*

Steeples are ſuch as aſcend continually, diminiſhing either conically or pyramidally

The latter are mere Parallelopipeds, and are cover'd at Top, Plat-Form like

In each Kind there is uſually a Sort of Windows or Apertures, to let out Sounds, and ſo contriv'd at the ſame time as to drive it down

Maſius in his Treatiſe of Bells, treats likewiſe of Steeples

The moſt remarkable Steeple in the World, is that at *Piſa*, which leans all on one Side, and appears every Moment ready to fall, yet without any Danger

He obſerves that this odd

Diſpoſition is not owing to the Shock of an Earthquake, as is generally imagin'd, but was ſo contriv'd at firſt by the Architect, as is evident from the Ceilings, Windows, Doors, &c which are all in the Level

STEPS, the ſame as *Stairs*

STEREOMETRY, is that Part of *Geometry*, which teaches how to meaſure ſolid Bodies, *i. e.* to find the Solidity or ſolid Content of Bodies, as Cylinders, Cubes, &c

STEREOTOMY is the Art or Science of cutting Solids, or making Sections thereof, as in Profiles of Architecture, in Walls and other Solids to be cut

STILES [in *Joinery*, &c] are the upright Pieces, which go from the Bottom to the Top in any Wainſcot

STILLATORY, the Room in which a Still or Alembick is ſet up for Diſtillation

STILOBATUM, the Body of the Pedeſtal of any Column

STOCK-BRICKS See *Bricks*

STONE, is a hard, ſolid mineral Body, neither fuſible nor malleable, form'd in Succeſſion of Time in the Body of the Earth

Of the Origin and Formation of STONES

Mr *Tournefort*, after a curious Survey of the famous Labyrinth of *Crete*, obſerves that ſeveral People had engraven their Names in the living Rock, wherewith its Walls were form'd, and what was very extraordinary, the Letters whereof they conſiſted, inſtead of being hollow, as they muſt have been at firſt (being all cut with the Points of Knives) were prominent, and ſtood out from the Surface of the Rock, like ſo many Baſſo Relievo's

This Phænomenon is no other Way to be accounted for, then by ſuppoſing the Cavities of the Letters to have been fill'd up inſenſibly with a Matter iſſuing out of the Surface of the Rock; and which even iſſued with greater Abundance than was neceſſary for filling the Cavity

The Wound of the Knife is heal'd up after the ſame Manner as the Fracture of a broken Bone is conſolidated by a Callus, form'd of the extravaſated nutritious Juice, which riſes above the Surface of the Bone; and this Reſemblance is the more proper, the Matter of the Letters being found whitiſh, when the Rock it ſelf was greyiſh,

Something very like this is found in the Barks of Trees, in which Letters have been cut with a Knife

Mr *Tournefort* ſupports his Opinion by ſimilar Callus, apparently form'd in ſeveral other Stones, which re-unite them after they have been broken by Accident

From theſe Obſervations it follows, that there are Stones which grow in the Quarries, and conſequently that they are fed, and that the ſame Juice that nouriſhes them, ſerves to re-unite their Parts, when broken

broken, juſt as in the Bones of Animals, and Branches of Trees when kept up by Bandages, and in fine, that they do vegetate

If ſo, there is no Room to doubt, but that they are organiz'd, or that they draw their nutritious Juice from the Earth

This Juice muſt be firſt filtrated and prepar'd in their Surface, which may here be accounted as a kind of Bark, and hence it muſt be convey'd to all the other Parts

It is highly probable that the Juice which fill'd the Cavities of the Letters, was brought thither from the Bottom of the Roots of the Rock, nor is there any more Difficulty in conceiving this, then in comprehending how the Sap ſhould paſs from the Roots of our largeſt Oaks to the very Extremity of the higheſt Branches

It muſt indeed be own'd, that the Heart of theſe Trees is extremely hard, and yet thoſe of *Braſile*, &c call'd Iron Wood, Ebony, *&c* are much harder

Coral is as hard in the Sea as out of it, and Sea-Muſhrooms, which all Perſons allow to grow, are real Stones, and ſo, like the common Stones, are us'd in *America* in making Lime of

It was never doubted but that Shells grew by Means of a nutritious Juice, and yet this Juice is convey'd along the narrow Canals of theſe very hard Bodies, as well as thoſe of Plants, which are not near ſo hard

So that it muſt be allow'd that ſome Stones do vegetate and grow like Plants Neither is this all, but there is great Probability that they are generated in the ſame Manner, at leaſt, there is Abundance of Stones, the Generation of which is inconceivable, except they be ſuppos'd to come from a kind of Seed, in which the organical Parts of the Stones are wrapt in, as little as thoſe of the largeſt Plants are in their Grains

The Stones call'd *Cornu Ammonis*, *Lapis Judaicus*, *Aſtroites*; thoſe of *Bologne* and *Florence*, the ſeveral Kinds of *Pyrites*, and a great Number of others, ſuppoſe their ſeveral Seeds, as Muſhrooms, Truffles, and Moſſes of various Kinds, whoſe Seeds were never yet diſcovered

How ſhould the *Cornu Ammonis*, which is conſtantly in the Figure of a Volute, be form'd without a Seed, containing that ſame Structure in little? where are the Moulds in which they were form'd? and who moulded them ſo artfully? ſo far is it from being ſo, that theſe Stones are found in the Earth, like common Flints, nor have any Thing like Mould been ever diſcovered

Mr *Tournefort* examin'd the ſeveral Kinds of Stones abovemention'd, and finds them under the ſame Neceſſity of Seed. Again as to the immenſe Quantity of Flints, wherewith the *Crau of Arles* is covered, is a ſtrong Argument in Behalf of this Theory.

The Country there for 20 Miles round, is full of round Flints; which are ſtill found in equal Abundance, to what Depth ſoever you dig.

M. *Tournefort* obſerves, that among the Seeds of Stones, there are ſome which don't only grow ſoft by the Juices of the Earth, but alſo become liquid.

Theſe then, if they penetrate the Pores of certain Bodies, grow hard, petrify and aſſume the Figure or Impreſſion of the Body, thus thoſe that are call'd *Pectinetes, Conchytes, Oſtracites, &c.* are real Stones, the Liquid Seeds of which have inſinuated into the Cavities of the Shells, call'd *Pecten, Concha, &c.*

On the Contrary, if theſe liquid Seeds fall on *Flints*, on Shells, Sand, &c. they incloſe thoſe ſeveral Bodies, and fixing between them, form a kind of Cement, which yet grows like other Stones.

It is highly probable, that ſuch Rocks as are only an Aſſemblage of maſticated Flints, have been form'd by a Number of thoſe liquid Seeds, in like Manner as the Quarries full of Shells, unleſs the Rocks have inveſted theſe Bodies in their Growth.

He likewiſe adds, that there are Seeds of real Stones, incloſ'd in the Spawn of certain Shell-Fiſh, as well as that hard ſolid Matter, deſtin'd to the forming of their Shells.

There is a particular kind of Shell Fiſh, call'd *Pholas*, which is never found any where but in the Cavity of Flints, which are always found exactly fitted to receive them.

Now it is highly improbable that the Fiſh ſhould come and dig ſuch a Niche to ſpawn in, it is much more likely that the Stones they are found incloſ'd in, were at firſt ſoft, and that the Matter they are form'd of, was originally found in the Spawn, in like Manner as the Matter which form'd the Egg-Shell, is really found in the Seed thereof.

From the Whole he concludes, that the Seed of Stones, and even of Metals, is a kind of Duſt which probably falls from them, while they are alive, *i. e.* while they continue to vegetate, as above.

This Duſt may be compar'd to the Seeds of ſeveral Plants, as thoſe of *Ferns, Capillaries, Moſſes, Truffles*, and the like, which no Microſcope ever yet diſcovered, altho' their Exiſtence is not at all doubted.

Probably Flints and Pebbles are among Stones, what Truffles are among Plants. *Fleury* aſſures us, that *Theophraſtus, &c.* believ'd that Stones produc'd Stones, ſo that this Opinion does not ſeem improbable.

M. *Geoffry* accounts for the Origin and Formation of Stones, after another Manner.

He lays it down as a Principle, that all Stones without Exception, have been fluid, or at leaſt a ſoft Paſte now dry'd and harden'd, witneſs the Stones, wherein foreign Bodies are found, alſo figured Stones, &c.

As to the Kinds of Stones, They are various, as *Marble, Fire-Stone, Purbeck-Stone, Rag-Stone, Alabaſter, Free-Stone,* and *Common-Stone* All which have been already treated on in their proper Places, Alphabetically

As for *Free-Stone,* there is a Sort of Stone commonly dug in the Peninſula of *Portland,* in *Dorſetſhire,* and commonly known by the Name of *Free-Stone,* which is much us'd in Building, it being much ſofter and whiter than Purbeck-Stone, and is uſually rais'd out of the Quarries in bigger Blocks than Purbeck Stone

Some Authors call this *Portland-Stone, Free-Stone,* though there is a Sort of Stone found in *Oxfordſhire,* which is call'd *Free-Stone,* and *Rigate*-Stone or *Fire*-Stone, is by ſome Authors call'd *Free-Stone*

Common-Stone needs no Deſcription, it being that which is commonly us'd and found almoſt every where, and of which I ſhall principally treat here

Of the Nature of Stones

The Honourable Mr *Boyle,* tells us he could eaſily ſhew, that Ways (hitherto unus'd) might be found out (as he has partly try'd) to examine the Nature and Goodneſs of *Marble, Alabaſter,* and other Stones

That a competent Knowledge of the Sap that is to be found in Stones, employ'd in Building, is of ſo great Importance, that experienc'd Artificers have own'd, that the ſame Sort of Stone, taken out of the ſame Quarry, if dug at one Seaſon, will moulder away in a very few Winters, whereas being dug at another Seaſon, it will brave the Weather for very many Years, not to ſay Ages, and again, as there is ſome Sort of Stone that will decay in a few Years, ſo on the contrary there are others which will not attain to their full hardneſs in 30 or 40 Years, or a much longer time

A certain Author ſays, that there are in ſome Places, Quarries of ſolid and uſeful Stone, which is employ'd about ſome ſtately Buildings, which is of ſuch a Nature, that tho' being dug at a certain Seaſon of the Year, it proves good and durable, yet being employ'd at a wrong time, it makes but ruinous Buildings, as has been found by ſad Experience

As to the Method of drawing Stones, i e getting them out of the Quarry See *Quarry*

A Load of Stone how much] 25 Foot of Stone are reckon'd to the Load Superficial Meaſure, not 25 ſolid Feet, but meaſured upon the *Face* of the Stone

To underſtand this Matter the more clearly, it is to be obſerv'd, that every ſquared Stone has ſix Planes or Sides, *viz* the upper and under Bed, the Face and the Back, and the two Heads or Ends

Of theſe ſix Planes, thoſe two oppoſite ones, that are the cleaving Way of the Stone (and which in the Quarry lay paral parallel to the Horizon) are call'd the *Beds*, and of the beſt of the four Planes that are perpendicular to theſe (and conſequently are the breaking Way of the Stone) they make the Face and the Plane oppoſite to the Face (which commonly goes rough, as it comes from the Quarry) they call the *Back* of a Stone, and the other two perpendicular Planes, are call'd the Heads or Ends.

The Quantity of a Chord of Stones] In ſome Places of *Kent*, Stones are ſold by the Chord, conſiſting of 27 ſolid Feet, *viz* three Feet long, three broad, and three high.

How much Walling a Load of Stones will do] A Load of Stones will wall but about 20 Feet of 18 Inch Wall, which is accounted a Medium between what ſome ſay, ſpeaking of the two Extremes, 15 and 25.

Soft Stones, how they are wrought ſmooth] Some Stones are too ſoft to bear a good Edge, ſo that when they are ſcapt and wrought ſmooth, their Edges crumble off, and therefore (in this Caſe) to make them ſmooth, they proceed thus. After they are ſcapted, they have an old Card (ſuch as Wool is carded with) and with it they work out the Strokes of the Ax, then bring it to a better liking, by rubbing it with a Piece of the ſame Stone.

The Price for drawing and carrying Stones, is for the drawing, about 3 *s* the Load, and carrying (if it be not above half a Mile) 2 *s*. Some ſay they have drawn them for 9 *d* the Load, when they lay almoſt level with the Ground, and requir'd but little uncoping.

As to the Price of ſcapting Stones] Some reckon 5 *s* the 100 Foot, this they ſay, is Journey-man's Wages, out of which the Maſter has but a ſmall Profit, 50 Foot is reckon'd a Days Work, tho' ſome will do 60 in a Day, ſuperficial Meaſure; and they reckon only the Face of the Stone, tho' they ſcapt five Sides to each Stone, *viz.* a Face, two Beds and two Ends, ſo the *Back* goes rough as it comes out of the Quarry. But in *ſcapting* (if they can conveniently) they chuſe that for the Face of the Stone which will be moſt for their Advantage.

Of the Meaſuring of Stone Work] Maſons in ſome Parts of *Suſſex*, have a Cuſtom to meaſure their Stone Work thus, they apply one End of a Line to the Top of the Copeing, and ſo carry it along the Slant of the Copeing, and preſs it under the Toothing (if there be any) and from thence they carry it to the Water or Ground Table (if there be any ſuch in the Wall) where they preſs it in likewiſe, and then they carry it over the Table to the Bottom of the Foundation, and this Dimenſion thus taken, they account for the Height, which multiply'd into the Length, gives the Content.

STORIES. Says M. *Le Clerc* in a publick Place intended for the Magnificence, as well as Convenience of a City, the

Buildings cannot be too ſtately now as nothing carries more State with it, than one grand Order, this is what muſt be thought on in the firſt Place however as Conveniency on this Occaſion is to be inſeparable from Magnificence, I think two Stories may be allow'd in the Height of this one Order, and if the whole be rais'd on a *Ruſtic* Order, 'twill be a great Addition to the Beauty of the Ordonnance

Over this grand Order, one may raiſe a Balluſtrade, to make it terminate more agreeably, and to conceal in ſome Meaſure the Roof, which is never found any great Ornament to a beautiful Building

Inſtead of Pilaſters one might place an Ornament of inſulate Columns with a Corridore or Gallery behind, which would be ſtill infinitely better

STOVE, a hot Houſe or Room

Palladio obſerves that the Ancients us'd to warm their. Rooms by certain ſecret Pipes, which came thro' the Walls, conveying Heat to ſeveral Parts of the Houſe, from one common Furnace Whether this were a common Cuſtom, ſays Sir *Henry Wootton*, or a Curioſity, we cannot determine, but it was certainly both for Profit and Uſe, far beyond the *German* Uſe

STOVE, a Kitchen Term, being a Sort of Furnace, where they dreſs Pottages, and where they prepare Ragoes It is made of Brick-Work, furniſh'd with Chaffing-Diſhes above, and an Aſh-Pan underneath.

STOVES in Gardens, are Contrivances for preſerving ſuch tender Exotick Plants, which will not live in our Northern Climates, without artificial Warmth in Winter Theſe are chiefly of two Sorts, call'd *Dry-Stoves* and *Bark-Stoves*.

A Dry Stove is ſo contriv'd, that the *Flues* through which the Smoke paſſes, are either carried under the Pavement of the Floor, or elſe are erected in the back Part of the Houſe, over each other, like Steps

This Stove may either be built with upright and ſloping Glaſſes at the Top, in the ſame Manner as in the Bark-Stove, or elſe the Front Glaſſes which ſhould run from the Floor to the Ceiling, may be laid ſloping to an Angle of 45 Degrees, the better to admit the Rays of the Sun in *Spring* and *Autumn*

The latter Method has been chiefly followed by moſt Perſons who have built theſe Sorts of Stoves, but a very ingenious Author ſays, that were he to have the Contrivance of a Stove of this Kind, he would have it built after the Model of the Bark-Stove, with upright Glaſſes in the Front, and ſloping Glaſſes over them, becauſe this will more eaſily admit the Sun, at all the different Seaſons, for in *Summer*, when the Sun is high, the Top Glaſſes will admit the Rays to ſhine almoſt all over the Houſe, and in *Winter*, when the Sun is low, the Front Glaſ-

ſes

[illegible] will admit its Rays, whereas when the Glaſſes are laid to any Declivity in one Direction, the Rays of the Sun will not fall directly thereon above a Fortnight in *Autumn*, and about the ſame time in the *Spring*, and during the other Parts of the Year, they will fall obliquely thereon, and in Summer, when the Sun is high, the Rays will not reach above five or ſix Feet from the Glaſſes

And ſo the Plants plac'd towards the back Part of the Houſe, will not thrive in the Summer Seaſon for want of Air, whereas when they are ſloping Glaſſes at the Top, which run within four Feet of the Back of the Houſe, theſe by being drawn down in hot Weather, will let in perpendicular Air to all the Plants, and of what Service this is to all the Plants, few are ignorant who have made Obſervations on the Growth of Plants in a Stove For when Plants are plac'd under Covert of a Cieling, they always turn themſelves towards the Air and Light, and by that Means deviate from their erect Direction, and grow crooked, and if you turn them every Week, in Order to preſerve their erect Poſture, they will nevertheleſs grow weak, and look pale and ſickly.

As to the further Contrivance of this Sort of *Dry Stove*, the Temper of the Place ought to be conſidered, whether the Situation be dry or wet, if it be dry, then the Floor need not be rais'd above two Feet above the level of the Ground, but if it be wet, let it be rais'd three Feet, becauſe as the Flues are to be carried under the Floor, ſo when they are made under, or cloſe upon the Surface of the Ground, they will raiſe a Damp, neither will they draw ſo well, as when they are more elevated

The Furnace of this Stove may be plac'd either at the back Part of the Houſe, or at one End, according as the Conveniency of the Building does permit

This alſo muſt be made according to the Fuel intended to be burnt, which if for Coals or Wood, may be made according to the common Method for Coppers, but only much larger, becauſe as the Fire is to be continued in the Night chiefly, ſo if there is not Room to contain a ſufficient Quantity of Fuel, it will require the Trouble of attending the Fire in the Night, which, if neglected, would be of dangerous Conſequence to the Plants

But if the Fuel intended to be burnt, be Turf, then the Contrivance of the Furnace, may be the ſame as for the *Bark Stove*

The Flues of this Stove ſhould be turn'd in Angles, after the following Manner, ∧∧∧∧∧∧∧, which will cauſe them to draw better than if they were ſtrait, and by being diſpos'd in this Method, they will reach from the Back to the Front of the Houſe

They ſhould not be leſs in

Depth than 18 Inches, and very near the ſame in Width, which will prevent them from being ſoon chok'd up with Soot

The Spaces between the Flues ſhould be fill'd up with either dry Brick, Rubbiſh, Lime or Sand, from which but little Moiſture can riſe, and the Flues ſhould be cloſely plaiſtered with Loam both within and without, and the upper Part of them covered with a coarſe Cloth under the Floor, to hinder the Smoke from getting into the Houſe

When the Flue is carried from the Furnace to the End of the Houſe, it may be return'd in the Back, above the Floor, in a ſtrait Line, which may be contriv'd to appear like a Step or two, by which Means the Smoke will be continued in the Houſe, until all its Heat is ſpent which will warm the Air of the Houſe the better

The Chimneys thro' which the Smoke is to paſs, may be either at both Ends, or in the middle, carried up in the Thickneſs of the Brickwork of the Walls, ſo as not to appear in Sight

The Flues ſhould be firſt cover'd either with Iron Plates or broad Tiles, and then a Bed of Sand over them about two Inches thick, upon which the plain Tiles ſhould be laid, to correſpond with the Reſt of the Floor

This Thickneſs of Cover will be full enough to hinder the too ſudden Riſe of the Heat from the Flues

But if the Furnace is plac'd under the Floor, the Thickneſs of Sand between the Iron Plate which covers it and the Floor, ought not to be leſs than four Inches, wherefore the Bottom of the Furnace ought to be ſunk lower, and if the Flues are laid a little riſing from the Fire Place to the End of the Houſe, it will be a Means to make them draw the better, but this Riſe muſt be allow'd in placing them lower under the Floor, next the Fire, becauſe if the Floor be not laid perfectly level, it would appear unſightly

Bark Stoves are ſuch as have a large Pit, pretty near the Length of the Houſe, three Feet in Depth, and ſix or ſeven in Breadth, according as the Houſe is in Breadth

This Pit is to be fill'd with freſh *Tanner's Bark*, to make a hot Bed, and in this Bed, the Pots of the moſt tender Exotic Trees and herbaceous Plants are to be plung'd

The Dimenſion of this Stove ſhould be in Proportion to the Number of Plants that are to be plac'd in it, but as to the Length it ſhould not exceed 40 Feet, except it have two Fire Places, in which Caſe it would be proper to make a Partition of Glaſs in the middle, and alſo two Tan-Pits, that there may be two different Heats for Plants of different Climates, which would be of great Advantage to the Plants, becauſe they may have the Air in each Diviſion ſhifted, by ſliding the Glaſſes of the Partitions, or by opening the Glaſs

Door, which ſhould be made between every Diviſion, altho' there ſhould be three or more Diviſions in the Range, and this Door would alſo be an eaſy Paſſage from one Diviſion to another.

This *Stove* ought to be rais'd above the Level of the Ground proportionally to the Drineſs of the Place, and the whole ſhould be built on the Top of the Ground, if the Situation be moiſt, ſo that the Brick-work in Front, muſt be rais'd three Feet above the Surface, which is the full Depth of the Bark-Bed, by which Means none of the Bark will be in Danger of lying in the Water.

But on the other Hand, if the Soil be dry, the Brick-work in Front, need not be more than one Foot above Ground, and the Pit may be ſunk two Feet below the Surface.

Upon the Top of this Brick-work, in Front, muſt be laid the Plate of Timber, into which the wooden Work of the Frame is to be faſtened, and the upright Timbers in Front, ſhould be plac'd four Feet aſunder, or ſomewhat more, which is the Proportion of the Glaſs Doors or Saſhes.

Theſe ought to be about ſix Feet and a half, or ſeven Feet in Length, and plac'd upright, but from the Top of theſe ſhould be ſloping Glaſſes, which ſhould reach within three Feet of the Back of the Stove, where there is to be a ſtrong Crown-Piece of Timber plac'd, in which is to be a Groove made for the Glaſſes to ſlide in.

The Wall in the Back of the Stove, ſhould be a Brick and half thick, and carried up about nine Feet above the Surface of the Bark-Bed; and from the Top of this Wall, there ſhould be a ſloping Roof to the Crown Piece in which the Glaſſes ſlide.

This Crown Piece ſhould be in Height about 16 Feet from the Surface of the Bark-Bed or Floor, which will give a Declivity to the ſloping Glaſſes, ſufficient to carry off the Wet, and be high enough to contain many tall Plants. The back Roof of this, may be either covered with Lead, ſlated or tiled.

In the Front of the Houſe there ought to be a Walk about a Foot and half or better wide, for the Conveniency of walking, and next to this ſhould the Bark-Bed be plac'd, which ſhould be proportionable in Width to the Breadth of the Houſe; as if the Houſe be 12 Feet wide, the Pit may be 7 Feet wide, behind which there ſhould be a Walk of a Foot and half, for a Paſſage for watering the Plants in the Pit, and then there will be about 22 Inches vacant next the back Wall, for erecting the Flues, which muſt all be rais'd above the Top of the Bark-Bed; theſe Flues ought to be 16 Inches broad in the Clear, that they may not be too ſoon ſtopp'd with the Soot, and the lower Flue into which the Smoke firſt enters from the Fire, ſhould be two Feet deep in the Clear, and this may be covered either with caſt Iron Plates or broad Tiles, over this the ſecond Flue muſt be returned back again, which may be a Foot and an half deep, and covered on the Top, as before, and ſo in like Manner, the Flues may be return'd over each other three or four times, that the Heat may be ſpent before the Smoke paſſes off

The Thickneſs of the Wall in the Front of theſe Flues, need not be more than four Inches, but muſt be well jointed with Mortar, and plaſtered withinſide to hinder the Smoke from getting into the Houſe, and the Outſide ſhould be fac'd with Mortar, and cover'd with a coarſe Cloth, to keep the Mortar from cracking, as is practis'd in ſetting up Coppers

If this be perform'd carefully, there will be no Danger of the Smoke getting into the Houſe, which cannot be too carefully avoided, for nothing is more offenſive to Plants than Smoke, which will cauſe them to drop their Leaves, and if it continue long in the Houſe, will deſtroy them utterly

The Fire Place may be made either in the middle, or at one End, according as Conveniency will permit, but wherever it is plac'd, it ſhould have a Shed over it, and not be expos'd to the open Air, for if the Wind has full Ingreſs to it, it will be impoſſible to make the Fire burn equally, and it will alſo be troubleſome to attend the Fire in wet Weather, where it is expos'd to Rain

The Contrivance of the Furnace, ought to be according to the Fuel intended to be burned in it, but Turf being the beſt Firing for Stoves, where it can be had, becauſe it burns more moderately than any other Sort of Fuel, and ſo requires leſſer Attendance, ſo I ſhall deſcribe a proper Sort of Furnace for that Purpoſe.

The whole of this Furnace ought to be erected within the Houſe, which will be a great Addition to the Heat, and the Front Wall on the outſide of the Fire Place, next the Shed, ought to be two Bricks thick, the better to prevent the Heat from coming out that Way

The Door of the Furnace at which the Fuel is put in, muſt be as ſmall as conveniently may be, to admit of Fuel, and this Door ſhould be plac'd near the upper Part of the Furnace, and made to ſhut as cloſe as poſſible, ſo that but little of the Heat may paſs off through it

This Furnace ſhould be in Depth about 20 Inches, and as much ſquare in the Bottom, but may be ſlop'd off on every Side, ſo as to be two Feet ſquare at the Top, and under this Furnace, ſhould be a Place for the Aſhes to fall into, in Depth about a Foot, and of the Width of the Bottom of the Furnace

This ſhould have an Iron Door, to ſhut as cloſe as poſſible, but juſt over the Aſh-

Hole, above the Bars which ſupport the Fuel, ſhould be a ſquare Hole about four Inches wide, to let in Air to make the Fire burn, this muſt alſo have an Iron Frame and Door, to ſhut cloſe, when the Fire is perfectly lighted, which will make the Fuel laſt the longer, and the Heat will be the more moderate

The Top of this Furnace ought to be nearly equal to the Top of the Bark-Bed, that the loweſt Flue may be above the Fire, ſo that there may be a greater Draught from the Smoke, and the Furnace muſt be covered with a large Iron Plate, cloſely cemented to the Brick work, to prevent the Smoke from getting out

Alſo great Care is to be taken, wherever the Fire is plac'd, that it be not too near the *Bark-Bed*, for the Heat of the Fire will, by its long Continuance, dry the Bark, ſo that it will loſe its Vertue, and be in Danger of taking Fire, to prevent which, it will be the beſt Way to continue a Hollow between the Brick-work of the Fire and that of the Pit, about the Width of a Foot and a half, which will effectually prevent any Damage that might otherwiſe happen from the Heat of the Fire

And no Wood-work muſt be plac'd any where near the Flues or the Fire Place, becauſe the continual Heat of the Stove may in Time dry it ſo much as to cauſe it to take Fire, which cannot be too carefully guarded againſt

The Entrance into this Stove ſhould be either from a Green Houſe, the Dry Stove, or elſe through the Shed, where the Fire is made, becauſe in cold Weather, the Front Glaſſes muſt not be opened

The Inſide of the Houſe muſt be clean white-waſh'd, becauſe the whiter the back Part of the Houſe is, the better it will reflect the Light, which is of great Conſequence to Plants, eſpecially in *Winter*, when you are oblig'd to keep the Stove clean ſhut up

Over the Top ſliding Glaſſes, there ſhould either be wooden Shutters or Tarpawlins to roll down over them in bad Weather, to prevent the Wet from getting through the Glaſſes, and alſo to ſecure them from being broke by Storms of Hail, and theſe Outer-Coverings will be ſerviceable to keep out the Froſt

STRAIT [with *Bricklayers*] a Term us'd for half, or more or leſs than half of a Tile

Theſe are ordinarily us'd at the Gable Ends, where they are laid at every other Courſe, to cauſe the Tiles to *break Joint* (as they phraſe it) that is that the Joints of one (Courſe) may not anſwer exactly to the Joints of the next Courſe either above or below it

STRAIGHT ARCH See *Arch*

STRETCHERS See *Arch*

STRUCTURE See *Building*

STRIÆ [in the ancient *Architecture*] are the Liſts, Fillets or Rays, which ſeparate the Striges or Flutings of Columns

STRIGES [in the ancient *Architecture*] are what in the Modern we call *Flutings*

They are thus call'd, as ſuppos'd to have been originally intended to imitate the Folds or Plaits of Women's Robes, which are by the *Latins* call'd *Striges*

STUC [in *Maſonry*] is a Compoſition of Lime and Duſt of white Marble pounded together and ſitted, of which Figures and other Ornaments in Sculpture are made

STUFF [with *Joiners*, *&c*] the Wood they work on

STYLOBATÆ, the ſame as *Pedeſtals*

SUB-CONTRARY *Poſition* [in *Geometry*] is when two ſimilar Triangles are ſo plac'd as to have one common Angle at their Vertex, and yet their Sides not parallel

SUBDUCTION [in *Arithmetick*] the ſame as *Subſtraction*

SUBDUPLE *Ratio*, is when any Number or Quantity is contain'd in another twice, thus 3 is ſaid to be a Subduple of 6, as 6 is Duple of 3

SUBSTRUCTION [in *Building*] See *Foundation*

SUBTENSE [in *Geometry*] is a Right Line oppoſite to an Angle, and preſum'd to be drawn between the two Extremities of the Arch, which meaſures that Angle

SUMMER [in *Architecture*] is a large Stone, the firſt that is laid over Columns and Pilaſters in beginning, to make a croſs Vault, or it is the Stone which being laid over a Piedroit or Column, is hollowed, to receive the firſt Haunce of a Plat-Band

SUMMER [in *Carpentry*] is a large Piece of Timber, which being ſupported on two ſtout Peers or Poſts, ſerves as a Lintel to a Door, Window, *&c*

There are alſo *Summers* in various Engines, *&c* ſerving to ſuſtain the Weight

SUMMER-HOUSE, a little Edifice erected at the Corner of a Garden, and contriv'd ſo as to let in Air on all Sides, or to exclude it, as you find it refreſhing or inconvenient, by having Windows or Doors plac'd accordingly

SUMMER-TREE, a Beam full of Mortoiſes, for the Ends of Joiſts to lie in See *Breſs Summers* and *Girders*

SUMMET } the Vertex or
SUMMIT } Point of any Body, as of a Triangle, a Pyramid, a Pediment, &c

SUPERCILIUM [in the ancient *Architecture*] the uppermoſt Member of the Cornice, call'd by the Moderns *Corona*, *Crown* or *Larmier*

It is alſo us'd for a ſquare Member under the upper *Tore* of ſome Pedeſtals Some Authors confound it with the *Tore* itſelf

SUPERFICIES [in *Geometry*] i e Surface, a Magnitude conſidered as having two Dimenſions, or extended in Length and Breadth, but without Thickneſs or Depth

In Bodies the *Superficies* is

all that preſents it ſelf to the Eye

A Superficies is chiefly conſidered as the external Part of a Solid, when we ſpeak of a Surface ſimply, and without any Regard to Body, we uſually call it Figure

A Rectilinear SUPERFICIES, is that comprehended between Right Lines

A Curvilinear SUPERFICIES, is that comprehended between Curve Lines

A Plane SUPERFICIES is that which has no Inequality, but lies even between its boundary Lines

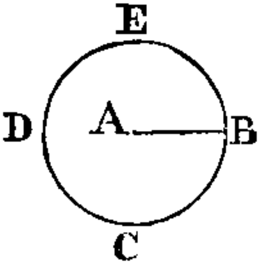
A Concave SUPERFICIES is the internal Part of an orbicular Body

A Convex SUPERFICIES is the exterior Part of a ſpherical Body

The Meaſure or Quantity of a Superficies or Surface, is call'd the *Area* of it

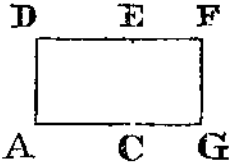
The finding the Meaſure or Area of a Superficies is call'd the Quadrature of it

SUPERFICIES is that which hath only Longitude and Latitude, that is Length and Breadth without Depth or Thickneſs



As Right Lines are generated by the Motion of Points ſo are Superficies by the Motion of Right Lines

For *Firſt*, If the Right Line A B be fix'd at A, as on a Centre, and the Point B mov'd to C, thence to D, and from thence to E, and laſtly to B, it will by its Revolution deſcribe a Superficies, which is call'd a Circle



2 If the Right Line A D be mov'd along the Line A C, until A C is equal to A D, that is, in the Poſition C F, it will by its Motion deſcribe a Geometrical Square, A D E C, and if continued on to F G, it will generate the Parallelogram A D F G

SYMMETRY, The Relation or Equality in the Height, Length and Breadth of the Parts neceſſary to compoſe a beautiful Whole

Vitruvius makes Symmetry to conſiſt in the Union and Conformity of Relation of the Members of a Work to their whole, and of each of the ſeparate Parts to the Beauty of the intire Work, Regard being had to ſome certain Meaſure, ſo that the Body is fram'd with Symmetry by the Relation the Arm, Elbow, Hand, Fingers, *&c* have to each other, and to their Whole

SYMMETRY [in *Architecture*]

tecture] is call'd *uniform Symmetry*, and is that where Ordonnance reigns in the ſame Manner throughout the whole Pourtour

Reſpective SYMMETRY is that wherein the oppoſite Sides are equal to each other

T

TABERN, a Cellar

TABLE [in *Architecture*] is a ſmooth ſimple Member or Ornament of various Forms, but moſt uſually in that of a long Square

A *Projecting Table*, is that which ſtands out from the Naked of the Wall, Pedeſtal, or other Matter it adorns

Raked Table, is that which is hollow'd in the Die of a Pedeſtal, or elſewhere, as is uſually encompaſs'd with a Moulding

Razed Table is an Emboſsment in a Frontiſpiece for the putting an Inſcription or other Ornament in Sculpture This is what M *Perrault* underſtands by *Abacus* in *Vitruvius*

Crown'd Table, that which is cover'd with a Cornice, and in which a Baſſo Relievo is cut, or a Piece of black Marble incruſtated for an Inſcription

Ruſticated Table, that which is pick'd, and whoſe Surface ſeems rough, as in Grotto's, *&c*

TABLE [in *Perſpective*] is a Plain Surface ſuppos'd to be tranſparent, and perpendicular to the Horizon

It is always imagin'd to be plac'd at a certain Diſtance between the Eye and the Objects, for the Objects to be repreſented thereon, by Means of the uſual Rays paſſing from every Point thereof, thro' the Table to the Eye, whence it is call'd a Perſpective Plane.

TABLE *of Glaſs*, See *Caſe of Glaſs*

TABLES or PANNELS The Tables in the Die of the Pedeſtal, ought to be equal to the Width of the Column, that is two Modules now the Width of the Die being two Modules, ſays M *Le Clerc*, 24 Minutes, there remains 12 Minutes for the Width of the Liſt that goes round it, tho' towards the Bottom it muſt be ſomewhat wider, and may be pretty well fix'd at 15 Minutes

When theſe Tables are of Marble, he chuſes rather to have them fix'd even with the Die However, if they are to be ſunk lower, the Inequality ought not ordinarily to excee a Minute and a half, in whic Caſe they ſhould have a Baguette, or a little Talon or Cavetto for a Border

In theſe Tables are ſometimes added *Baſſo Relievo'* which may be of Marble, o Braſs, or even of Braſs gilt but ſpecial Care muſt be take that the Relievo never project beyond the Naked of the Die

The Sculptor therefore, i this Caſe, muſt take a ſufficien Depth for the Ground of th Work, and the Work it ſe muſt be rais'd as little as po ſible

Some Architects bound the

Tables with a little Border, projecting beyond the Naked of the Die, but M *Le Clerc* is of Opinion, that they ought not to be imitated herein, ſuch a projecting Moulding or Frame agreeing very ill with the Aſtragal above it, and which it ſelf projects nearly as much, as the Baguette that terminates the Bottom of the Corniche

To which it may be added, that ſo many little Mouldings being ſound, almoſt at an equal Diſtance from one another, have an ill Effect, for it muſt be remembred, that the beautiful Diſtribution of Mouldings, conſiſts in obſerving a Diverſity in their Bigneſſes, Figures and Diſtances

TACKS See *Nails*

TAILLOIR [in *Architecture*] a Term us'd by ſome Writers, in Imitation of the *French*, for *Abacus*

TALON [in *Architecture*] a Kind of Aſtragal or Moulding, conſiſting of a ſquare Fillet, crowning a Cymatium, frequently found to terminate Ornaments of Joiners Work, as thoſe of Doors, &c

TALON M *Le Clerc* ſays, that when a little *Talon* or *Gula* ſerves as a *Cymaiſe*, particularly when it terminates an Impoſt, or when it terminates the Cornice of the Pedeſtals, He gives it a Fillet ſomething ſtronger than what he uſes to do, when it is found incloſ'd between other Mouldings

He makes the Fillet of the firſt the ſtronger becauſe being more expos'd, it is more liable to be broken, beſides, that theſe laſt Mouldings always appear more delicate than really they are, by Reaſon of the Air, which ſeems to take ſomething off from their Bulk

The Height of this Fillet, is half that of the Talon, and that of the Second, only a third

TALUS } [in *Architecture*]
TALUT } the ſenſible Inclination or Slope of a Work, as of the Outſide of a Wall, when its Thickneſs is diminiſh'd by Degrees, as it riſes in Height, to make it the firmer

TAMBOUR [in *Architecture*] is a Term apply'd to the *Corinthian* and *Compoſite* Capitals, as bearing ſome Reſemblance to a Drum, which *Tambour* ſignifies in *French*

Some call it Vaſe, and others the Campana or Bell

TAMBOUR is alſo us'd to ſignify a little Box of Timber Work, cover'd with a Ceiling on the Inſide the Porch of certain Churches, both to prevent the View of Perſons paſſing by, and to keep off the Wind by the Means of folding Doors

TAMBOUR is alſo us'd for a round Stone, or Courſe of Stones, ſeveral of which ſerve for a Section of the Shaft of a Column

TANGENT [in *Geometry*] is a Right Line, which touches a Circle which meets it in ſuch a Manner, as that tho' it were infinitely produc'd, it would never cut the ſame, that is, never come within the Circumference of it thus the Line A D, is a Tangent to the Circle in D See *Plate*, *Fig* 1

'Tis demonſtrated in the Figure, that if the Tangent A D, and a Secant A B, be both drawn from the ſame Point A, the Square of the Tangent will be equal to the Rectangle, under the whole Secant A B, and that Portion thereof A C, will fall without the Circle

2. That if two Tangents, A D, A E, be drawn to the ſame Circle, from the ſame Point A, they will be equal to each other

TANGENT [in *Trigonometry*] a Tangent of an Arch is a Right-Line, raiſ'd perpendicularly on the Extreme of the Diameter, and continued to a Point, where it is cut by a *Secant*, that is, by a Line drawn from the Centre, through the Extremity of the Arch whereof it is a *Tangent*

Or thus, a *Tangent* of an Arch E A, is a Part of a Tangent of a Circle (that is, of a Right-Line which touches a Circle without cutting it) intercepted between two Right-Lines drawn from the Centre C through the Extremes of the Arch E and A See *Plate Fig* 2

TAPER } [in *Joinery*,
TAPERING } *&c.*] is underſtood of a Piece of Board, Timber, or the like, when it is broad beneath, and ſharp towards the Top, or diminiſhing gradually from the biggeſt End

TARRASS } a Sort of Pla-
TERRASS } ſter, or ſtrong Mortar, chiefly us'd in lineing Baſons, Ciſterns, Wells, and other Reſervoirs of Water

TARRASS } [in *Architec-*
TERRAS } *ture*] an open Walk or Gallery, alſo a flat Roof of an Houſe

TASSELS [in *Building*] are Pieces of Board that lie under the Mantle Tree

TEETH See *Dentils*

TEMPLE [in *Architecture*] The ancient Temples were diſtinguiſh'd in Reſpect to their Conſtruction into various Kinds, as,

Temples *of Antæ*, or ſingle *Antæ*, theſe, according to *Vitruvius*, were the moſt ſimple of all Temples, having only angular Pilaſters, call'd *Antæ* or *Paraſtatæ*, at the Corners, and two *Tuſcan* Columns on each Side the Doors

Tetraſtyle Temple or ſingly Tetrastyle, was a Temple which had four Columns in the Front, and as many behind; as that of *Fortune Virilis* at *Rome*

Proſtyle Temple, is one which had Columns only in the Front or Fore ſide, as that o *Ceres*, at *Eleuſis* in *Greece*

Amphi-Proſtyle Temple, *i. e.* Double Proſtyle, was one tha had Columns both before an behind, and which was alſ call'd *Tetraſtyle*

Periptere Temple, on which had four Rows of inſulated Columns around, an was alſo *Hexaſtyle*, *i. e.* had ſi Columns in Front, as the Temple of *Honour* at *Rome*

Diptere Temple, is or which had eight Rows of Columns around, and was al *Octoſtyle*, or had eight Colum in Front, a that of *Diana Epheſ*

TENON } **TENNON** } [in *Carpentry*, &c] is the End of a Piece of Wood, diminiſh'd by one third of its Thickneſs, to be receiv'd into a Hole in another Piece, call'd a *Mortoiſe*, for the jointing or faſtening the two together

It is made in various Forms, ſquare, dove-tail'd for double Mortoiſes, and the like

TENIA. See *Tænia* and *Liſt*

TERM [in *Geometry*] ſometimes ſignifies a Point, ſometimes a Line, *&c* a Line is the Term of a Superficies, and a Superficies of a Solid

TERM } **TERMINUS** } [in *Architecture*] is a Sort of Statue or Column, adorn'd at the Top with the Figure of the Head of a Man, a Woman, or Satyr, as the Capital, and the lower Part ending in a kind of Sheath or Scabbard

Theſe *Terms* are ſometimes us'd as Conſoles, and ſuſtain Entablatures, and ſometimes as Statues to adorn Gardens

Some call theſe *Thermes*, and derive the Name from *Hermes*, a Name given by the *Greeks* to the God *Mercury*, whoſe Statue made after this Manner, was plac'd in ſeveral Croſs-Ways in the City of *Athens*

Others derive the Name from the *Roman* Deity *Terminus*, who was accounted by them the Protector of Land-Marks

Whoſe Statue (made without Hands and Feet, that he might not change his Place) was uſually planted at the Bounds of Land, to ſeparate them

Of theſe *Termin's* the Ancients made great Variety, *viz* *Angelick*, *Ruſtic*, *Marine*, *Double*, *in Buſt*, *&c*

Military TERMS, among the ancient *Greeks*, were Heads of certain Divinities, plac'd on ſquare Land-Marks of Stone, or on a Kind of Sheath, to mark the ſeveral Stadia, *&c* in the Roads

They were uſually dedicated to *Mercury*, whom the *Greeks* believ'd to preſide over Highways Some of them were repreſented with four Heads, ſuch as are ſtill to be ſeen in *Rome*, at the End of the *Fabrician* Bridge, thence call'd *Ponte de quattre Capi*

To give them a Figure proper to repreſent a delicate Column, their Arms are lop'd off, and their Body does not appear below the Girdle, theſe *Terms* are very proper in the Decorations of a Theatre, as alſo in Pieces of Architecture, *de Treillage* (as it is call'd by M *Le Clerc*,) *i e* trail'd work Kind

Theſe *Terms* or *Termini* have this in common with the *Caryates* (or Cariatic Columns) that they ſhould never be brought to match with the common Columns this Adventage however they have in particular, that you may give them what Degree of Delicacy you pleaſe, by lengthening out their Sheath, and raiſing the Figures to any Height that you would have.

By this Means they may be made to ſuit gay, airy Arches, ſuch as Cabinets, Salloons and Arbours, which are requir'd eſpecially in crailed Work

M *Le Clerc* adds, that in his Opinion, it is not reaſonable to reduce the Figures of Angels into *Termini*, tho' we ſee it has been formerly done in Places of Diſtinction

TERRACE } TERRASS } a Bank of Earth, rais'd in a Garden, Court, &c above the Level of the Ground

The *Terrace* is a Breaſt-Work, uſually lin'd and breaſted with a ſtrong Wall, in Compliance with the natural Inequality of the Ground

Sometimes it is made in *Talus*, or aſlope, and cover'd with Turf

Counter TERRACE, is a Terrace rais'd over another, for the joining of the Ground, or the raiſing a Parterre

TERRACE [in *Building*] is us'd to ſignify the Roofs of Houſes which are flat, and may be walk'd upon, as alſo Balconies, which project

The *Terrace* is properly the Covering of a Building which is in Platform, as that of the *Periſtile* of the *Louvre*, or that of the Obſervatory, pav'd with Flint and Mortar

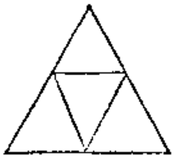
All the Buildings of the Eaſtern Nations are covered with Terraſſes, to take the freſh Air on, and even to lie on

TESSELATED *Pavement*, is a rich Pavement of Moſaic Work, made of curious ſmall ſquare Marbles, Bricks or Tiles, call'd *Teſſelæ*, from the Form of Tiles

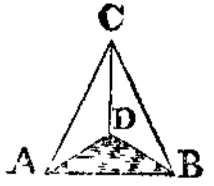
TETRACTYS [in the ancient *Geometry*] the *Pythagoric Tetractys* is a Point, a Line, a Surface and a Solid

TETRADORON See *Brick*

TETRAEDRON } TETRAHEDRON } [in *Geometry*] is one of the five Regular or Platonic Bodies or Solids, comprehended under four equilateral and equal Angles



The *Tetraedron* may be conceiv'd as a triangular Pyrami of four equal Faces, as in th Figure



'Tis demonſtrated by Mathematicians, that the Square of the Side of a *Tetraedron* is to the Square of the Diameter of a Sphere, wherein it may be inſcrib'd in a ſubſeſquialteral Ratio whence it follows, that the Side of a *Tetraedron* is to the Diameter of a Sphere it is inſcrib'd in, as $\sqrt{2}$ to the $\sqrt{3}$, conſequently they are incommenſurable

TETRAGON [in *Geometry*] is a Quadrangle, or a Figure

gure with four Angles thus a *Square*, *Parallelogram*, *Rhombus*, and *Trapezium*, are tetragonal Figures

TETRAGONISM, is uſ'd by ſome to ſignify the Quadrature of a Circle

TETRASTYLE [in the ancient *Architecture*] was a Building, and particularly a Temple, having four Columns, both before and behind, *i e* in Front and Rear

THACK TILES See *Tiles*

THATCHING, is the Covering the Roof of a Houſe or Barn, with Straw or Reeds

1 *With Straw*] *Thatch* (ſays Mr *Worlidge*,) is a common Covering in many Places, yet in ſome to be preferr'd before other ſome, and that the beſt that he has ſeen, is that which is call'd *Helm*, *i e* long and ſtiff Wheat Straw (with the Ears cut off) bound up in Bundles unbruis'd, which if well laid, lies thin, laſts long, and is much neater than the common way

There is commonly allow'd two good Load of Straw for five Square of Thatching, or one Load to 2½ Square

Some are ſaid to have pretended that they could thatch a Roof, ſo that no Mouſe could get in, but I know no Inſtance of any ſuch Thing to have been done

In ſome Parts of *Kent*, they don't uſe *Withs* to bind on their thatching Rods, but inſtead of that, uſe *Rope Yarn*, (as they call it) which is a ſingle ſtranded Line, about the Size of a Penny Cord, pitched with Pitch, after the ſame Manner as ſome do their Well Ropes

This coſts about 2 *d per* Pound, a Pound of which will do a Square of Thatching This, ſome ſay, is more durable than Withs, for that Withs when they are grown Sear, will fly and break, but this will not

2 *Thatching with Reeds*] This Kind of Thatching is ſaid to laſt 40, 50 or 60 Years

Theſe Reeds in *Suſſex* and *Kent*, are ſold by the Thouſand, *viz* a 1000 Handfuls, each Handful being 8, 9 or 10 Inches in Circumference, bound up in a little Band, 1000 of which will coſt 15 or 16 *s* and will cover about three Square of Roofing For laying of which they have 4 *s per* Square

The Price of Thatching] Common *Thatching* is done in ſome Places for 2 *s* 6 *d per* Square, but in others they have 2 *s* 8 *d* and in others 3 *s* and for *Thatching* with Reeds, 4 *s*

Of meaſuring Thatching] Thatching is meaſured as *Tiling*, *i e* by the Square, and in ſome Places they are allow'd ſo many Feet more, as the Corners and Gables are Feet in Length In other Places they are allow'd only ſo many half Feet more to the whole, as the Gables Ends are Feet in Length, the Reaſon they give for this Cuſtom, is, becauſe they have more Trouble in turning the Straw (at the Gable) that it may be cut as it is at the Eaves

If one Side of a Roof only

be thatch'd, and not the other, they (then) take their Dimenſions over the Ridging, as far as the new Straw goes.

THEATRE **THEATER** a publick Edifice, for the exhibiting of Spectacles or Shews to the People.

These comprehended not only the Eminence whereon the Actors appear'd, and the Action paſs'd, but alſo the whole Area or Extent of the Place, common to the Actors and Spectators.

In this Senſe, the Theatre was a Building, encompaſs'd with Portico's, and furniſh'd with Seats of Stone, diſpos'd in a Semi Circle, and aſcending by Degrees over one another, which encompaſs'd a Space, call'd the *Orcheſtra*, in the Front of which was the *Proſcenium* or *Pulpitum*, on which the Actors perform'd, and which is what is by us properly call'd the *Theatre* or *Stage*.

On the *Proſcenium* ſtood the *Scena*, a large Front, adorn'd with Orders of Architecture, behind which was the *Poſtſcenium* or Place, where the Actors made themſelves ready, retir'd, &c. ſo that the *Scena* in its full Extent comprehended all the Part belonging to the Actors.

The moſt celebrated Theatres of Antiquity remaining, are that of *Marcellus*, and of *Pompey*, which are call'd Amphitheaters.

THEATER **THEATRE** [among the *Moderns*] is the Stage or Place whereon the Drama or Play is exhibited, which anſwers to the Scene of the Ancients.

And in its largeſt Senſe, includes the whole Play-Houſe, *i. e.* a ſpacious Hall or Room; part of which is taken up by the *Scena*, which includes the Stage, the Decorations and Machines of the Stage, and the Remainder Part, which is diſtributed into a Space call'd the Pit, which is covered with Seats, Boxes, &c. and in Elevation of one or two Galleries, diſpos'd into Benches, riſing or aſcending one above another.

THEATRE [in *Architecture*] is chiefly us'd by the *Italians* for an Aſſemblage of ſeveral Buildings, which by a happy Diſpoſition and Elevation, repreſents an agreeable Scene to the Eye.

As that of the Vineyards at *Rome*, that particularly of *Monte Dragone* in *Freſcati*, and the new Caſtle of St *Germain en Lay* in *France*.

THEODOLYTE, an Inſtrument us'd in Surveying and taking Heights and Diſtances.

THEOREM, is a Speculative Propoſition, demonſtrating the Properties of any Subject.

THEOREM [with *Mathematicians*] ſignifies a Propoſition, which terminates in Theory, and which conſiders the Properties of Things already made or done. Or it is a Theoretical Propoſition which is deduc'd from ſeveral Definitions compar'd together.

Thus if a Triangle be compar'd with a Parallelogram ſtanding on the ſame *Baſe*, an of the ſame Altitude, and partly from their immediate Definitions, and partly from other of their Properties already determin'd, 'tis inferr'd that the Parallelogram is double the Triangle, that Propoſition is a Theorem

There are two Things in every *Theorem* chiefly to be regarded, *viz* the *Propoſition* and the *Demonſtration* In the firſt is expreſs'd what agrees to ſome certain Thing, under certain Conditions, and what does not

In the latter, the Reaſons are laid down, by which the Underſtanding comes to conceive, that it either does or does not agree thereto

Theorems are of various Kinds *Univerſal Theorems*, are thoſe which extend to any Quantity, without Reſtriction, univerſally, as this, that *the Rectangle of the Sizes and Difference of any two Quantities is equal to the Difference of their Squares*

Particular Theorems, are ſuch as extend only to a particular Quantity

Negative Theorems, are ſuch as expreſs the Impoſſibility of any Aſſertion, as *that the Sum of any two biquadrate Numbers cannot make a Square*

Local Theorems are ſuch as relate to a Surface, as that *Triangles of the ſame Baſe and Altitude, are equal*

Plane Theorems are ſuch as either relate to a Rectilinear Surface, or to one terminated by the Circumference of a Circle, as that *all Angles in the ſame Segment are equal*

Solid Theorems are thoſe which conſider a Space terminated by a Solid Line, *i e* by any of the three Conic Sections, *ex gr this*, *that if a Right Line cut two Aſymptotick Parabola's, it's two Parts terminated by them, ſhall be equal*

Reciprocal Theorems are thoſe. whoſe Converſe is true; as that *if a Triangle have two equal Sides, it muſt have two equal Angles*, the Converſe of which is true, *that if it has two equal Angles, it muſt have two equal Sides*

THEORETICK }
THEORETICAL } Relating to
THEORICK } Theory, or terminating in Speculation, in which Senſe the Words ſtands in Oppoſition to Practical

THIMBLES See *Iron*

THIRD POINT }
TIERCE POINT } [in *Architecture*] is the Point of Section in the Vertex of an equilateral Triangle

Arches or Vaults of the third Point, which the *Italians* call *de terzo acuto*, are ſuch as conſiſt of two Arches of a Circle, meeting in an Angle at the Top

THOROUGH *Framing* See *Framing*

THOROUGH *lighted* Rooms are ſaid to be thorough lighted, when they have Windows at both Ends

THROAT [in *Architecture*] See *Gorge* and *Gula*

TIGE [in *Architecture*] is a Term us'd by the *French* for the Shaft or Fuſt of a Column, comprehended between the Aſtragal and the Capital.

TILES [in *Building*] are a Sort of thin, factitious or artificial Stones, [of a laminated Figure] us'd in the Roofs of Houſes, *&c.* but more properly they are a kind of fat clayey Earth, knodden and moulded together, of a juſt Thickneſs, dry'd and burnt in a Kiln, like a Brick, and us'd in the Covering of Houſes, *&c.*

Mr *Leybourn* ſays, that *Tiles* are made of better Earth than Brick Earth, and ſomething nearer a-kin to Potters Earth.

According to the Statute 17 of *Edw.* IV. the Earth for *Tiles* ſhould be caſt up before the 1*ſt* of *November*, ſtirred and turned before the 1*ſt* of *February*, and not made into *Tiles* before the 1*ſt* of *March*, and ought to be try'd and ſever'd from Stones, Marl and Chalk.

There are various kinds of *Tiles*, for the various Uſes in Building, and thoſe known by ſeveral Names, as *Plain*, *Thack*, *Ridge*, *Roof*, *Creaſe*, *Gutter*, *Pan*, *Crooked*, *Flemiſh*, *Corner*, *Hip*, *Dormer*, *Dormar*, *Scallop*, *Aſtragal*, *Traverſe*, *Paving* and *Dutch* Tiles.

Plain or *Thack Tiles* are thoſe in common Uſe for the Covering of Houſes: they are of an oblong Figure, being ſqueez'd flat, while they are ſoft.

As to their Dimenſions] By the Stat. 17 of *Edw.* IV. are to be 10½ Inches long, 6 broad, and half an Inch and half a quarter thick at leaſt; but theſe Dimenſions are not ſtrictly kept to.

But in *Suſſex*, a certain Author tells us, he finds them to be of different Dimenſions; ſome 10 Inches long, 6¼ broad, and ⅝ of an Inch thick; others but 9½ Inches long, 5¾ broad, and about ½ an Inch thick.

As to the Weight.] Mr *Leybourn* ſays, that one plain *Tile* weighs about two Pounds and ½, whence 100 of them will weigh about 250 *l.* and 1000 of them, 2500 *l.*

But others ſay, they have found that a ſingle *Tile* of 10 Inches long, has not weigh'd above 2 *l.* 3 Ounces, ſo that 100 of them, will not weigh but 220 *l.* and 1000, 2200 *l.* and one of the other Size, weigh'd about two Pounds, ſo that 100 of them, will weigh but 200 *l.* and 1000, 2000 *l.*

As to their Price,] they are in ſome Places dearer, and in ſome cheaper, according to the Scarcity and Plenty of Earth of which they are made, and of the Wood with which they are burnt.

Mr *Wing* tells us, that they are from 25 to 30 *s.* *per* 1000 in *Rutlandſhire*, and Mr *Leybourn* ſays, 25 *s.* in *London*; but in *Suſſex*, they are ſold from 15 to 17 *s.* the 1000.

Ridge Tiles }
Roof Tiles } are thoſe us'd for Covering the Ridges of
Creaſe Tiles }
Houſes, being made Circular Breadth wiſe, like a half Cylinder.

The Dimenſions.] Theſe according to the aforeſaid Statute, are to be 13 Inches long, and of the ſame Thickneſs with *Plain Tiles*

But ſome of them have been found to be 13 Inches long, and 16 broad, by Compaſs on the Outſide, and in Breadth (from Side to Side) on the Inſide about 11 Inches, and ſome not above 9 or 10 Inches

As to their Weight] Some of them have been found to weigh about 8 *l* ¾, ſo that 100 of them will weigh 875 *l* and 1000, 8750 *l*

Their Price] Mr *Leybourn* ſays, five, ſix, or ſeven of theſe *Tiles*, are allow'd into every 1000 of *Plain Tiles*, but if bought by themſelves, they are ſold from 20 to 25 *s* *per* Hundred, and in *Suſſex*, at 2 *d* *per* Piece, or elſe 16 *s* *per* Hundred

Hip or Corner Tiles are ſuch as lye on the Hips or Corners of Roofs As to their Form, they are at firſt made flat like *Plain Tiles*, but of a Quadrangular Figure, whoſe two Sides are Right Lines, and two Ends, Arches of Circles, one End being a little Concave, and the other Convex, the Convex End to be about ſeven times as broad as the Concave End, ſo that they would be triangular, but that one Corner is taken off, then before they are burnt, they are bent on a Mould, Breadth-wiſe, like *Ridge Tiles* They have a Hole at their narrow End, and are laid and nail'd with their narrow End upwards

Their Dimenſions] By the Statute above-mention'd, theſe *Tiles* ought to be 10 Inches ½ long, with convenient Breadth and Thickneſs. But ſome who have meaſured them, ſay they have found them to be 10 Inches in Breadth (according to their Compaſs) at the narrow End two Inches, and at the broad End, 14 Inches ½ and the Right-lin'd Breadth, at the broad End, about 11 Inches

As to their Weight] One of theſe *Tiles* has been found to weigh about three Pounds, and three or four Ounces

As to their Price] Mr *Leybourn* ſays they are uſually ſold at 1½ *d* or 2 *d* *per Tile*, or from 10 to 15 *s* *per* Hundred. In *Suſſex* they are ſold for 1½ *d* *per* Piece, and 12 *s* *per* Hundred

Gutter Tiles are thoſe which lie in Gutters or Valleys, in Croſs-Buildings They are made like *Corner Tiles*, only the Corners of the broad End are turned back again with two Wings They have no Holes in them, but are laid the broad End upwards, without any nailing They are made in the ſame Mould with *Corner Tiles*, and have the ſame Dimenſions on the out (or Convex) Side Their Wings are each four Inches broad, and eight long, pointing out ſhort of their narrow End about two Inches

Their Weight] Theſe by the Statute are of the ſame Weight with *Corner Tiles*, ſo that 100 of either of theſe kinds of *Tiles*, will weigh about 321 or 322 Pounds, and 1000 of them will weigh 3210, or 3220 Pounds

Their Price] Theſe are of the ſame Price with *Corner Tiles*

Pan Tiles
Crooked Tiles
Flemiſh Tiles } are us'd in covering of Sheds, Lean-to's, and all kinds of flat-rooff'd Buildings They are in the Form of an oblong Parallelogram, as *Plain Tiles*, but are bent Breadth wiſe, forwards and backwards in Form of an S, only one of the Arches is at leaſt three times as big as the other, which biggeſt Arch is always laid uppermoſt, and the leſſer Arch of another *Tile* lies over the Edge of the great Arch of the former

They have no Holes for Pins, but hang on the Laths by a Knot of their own Earth

As to their Dimenſions,] they are uſually 14 Inches and ½ long, and 10½ broad

Their Price in moſt Places is about 7 or 8*s* the Hundred

Dormar
Dormar } Theſe *Tiles* conſiſt of a *Plain Tile*, and a triangular Piece of a *Plain Tile*, ſtanding up at Right Angles to one Side of the *Plain Tile*, and ſwept with an Arch of a Circle from the other End, which End terminates in a Point, or has no Breadth

Of theſe Kind of *Tiles* there are two Sorts, for in ſome the triangular Piece ſtands on the Right, and in others, on the Left Side of the *Plain Tile*, and of each of theſe again, there are two Kinds, ſome having a whole *Plain Tile*, others but half a *Plain Tile* but in them all, the *Plain Tile* has two Holes for the Pins at that End, where the broad End of the triangular Piece ſtands

Their Uſe] They are laid in the Gutters between the Roof and the Cheeks or Sides of the Dormers, the *Plain Tile* Part lying upon the Roof, and the triangular Part, ſtanding perpendicularly by the Cheek of the Dormar

They are excellent for keeping out the Wet in thoſe Places, and yet not perhaps known any where but in *Suſſex*

As to their Dimenſions] The Dimenſions of the *Plain Tile* Part, are the ſame with thoſe of a *Plain Tile*, and the triangular Part is of the ſame Length, and its Breadth, at one End ſeven Inches, and at the other, nothing

Their Weight] One of theſe *Tiles* is found to weigh about 4½ Pounds, whence 100 of them will weigh 450 Pounds, and 1000 of them, 4500 Pounds

Their Price] They are uſually ſold at 1½*d* or 2*d*. *per* Piece, or 12 or 16*s* *per* 100

Scallop Tiles
Aſtragal Tiles } are in all Reſpects like *Plain Tiles*, only their lowers Ends are in Form of an *Aſtragal* *viz* a Semi-Circle with a Square on each Side. They are us'd in ſome Places for Weather Tiling, and look very handſome

Traverſe Tiles, are a Sort of irregular *Plain Tiles*, having the Pin-Holes broken out, or one of the lower Corners broken off Theſe are laid with the broken Ends upwards, upon Rafters, where pinn'd *Tiles* cannot hang

Paving Tiles. Theſe are by ſome call'd *Paving Bricks* See *Bricks*

Flemiſh Tiles } are of two
Dutch Tiles } Sorts, ancient and modern The ancient *Dutch Tiles* were us'd for Chimney Foot Paces, they were painted with Antick Figures, and frequently with Poſtures of Soldiers, ſometimes with Compartments, and ſometimes with Moreſque Devices, but fell far ſhort, both as to the Deſign, and the Colours of the Modern ones

The Modern *Flemiſh Tiles* are commonly us'd plaſter'd up in the Jaumbs of Chimneys, inſtead of Chimney Corner-Stones These *Tiles* are better glaz'd, and ſuch as are painted (for ſome are only white) are done with more curious Figures, and more lively Colours than the ancient ones

But both theſe Sorts ſeem to be made of the ſame whitiſh Clay, as our white glaz'd Earthen Ware, the modern ones are commonly painted with Birds, Flowers, &c and ſometimes with Hiſtories out of the *New Teſtament*

Their Dimenſions] The ancient ones are five Inches $\frac{1}{4}$ ſquare, and about $\frac{3}{4}$ of an Inch thick The Modern *Flemiſh Tiles* are $6\frac{1}{2}$ Inches ſquare, and $\frac{3}{4}$ of an Inch thick

As to their Weight] The ancient Sort weigh $1\frac{1}{4}$ of a Pound, whence 100 of them will weigh 125 Pounds, and 1000, 1250 Pounds

The modern ones weigh about one Pounds, three Ounces; whence 100 will weigh 169 Pounds, and 1000, 1690 Pounds

The Price of making and burning Tiles] according to Mr *Leybourn* is uſually 2 s or 2 s 6 *d per* 1000, but ſome Workmen ſay, that for Giting the Clay, Shiring it and making it into *Tiles* and burning the *Tiles*, they have 6 *s per* Thouſand

How many Tiles will cover a Square] This varies according to the different Width they give for the Laths

At $6\frac{1}{2}$ Inches Gage, 740 *Tiles* will cover a Square

At 7 Inch Gage, 690, at $7\frac{1}{2}$ Inch Gage, 640, and at 8 Inch Gage, 600 *Tiles* will cover a Square, or 100 Superficial Feet

Theſe Numbers, ſuppoſe the Breadth of the *Tiles* to be ſix Inches, for (if they are Statute Tiles) they will be thereabout when they are burnt, allowing $\frac{1}{4}$ of an Inch for their ſhrinking in burning

If the *Tiles* are broader than ſix Inches, then a leſs Number will cover a Square, but if they are narrower, there muſt be more of them

TILEING

By Tileing is meant the Covering of a Roof of a Building with Tiles

TILEING is meaſured by the Square of 10 Feet, as Flooring, Partitioning and Roofing were in the Carpenters Work, ſo that there will not be much

Diffe

Difference between Roofing and Tileing For Bricklayers ſometimes will require to have double Meaſure for Hips and Vallies

When Gutters are allow'd double Meaſure, the Way is to meaſure the Length along the Ridge-Tile, and by that Means the Meaſure of the Gutters becomes double, it is alſo uſual to allow double Meaſure at the Eaves, ſo much as the Projecture is over the Plate, which is commonly about 18 or 20 Inches

Example 1 There is a Roof cover'd with Tiles, whoſe Depth on both Sides (with the uſual Allowance at the Eaves) is 37 Feet, 3 Inches, and the Length 45 Feet, how many Squares of Tileing are contain'd in it?

F	I
37	3
45	0
185	
148	
11	3
16 | 70	3

37 25
45
18625
14900
16 | 76 25

Anſwer, 16 Squares, 76 Feet.

Example 2 There is a Roof cover'd with Tiles whoſe Depth on both Sides (with the Allowance at the Eaves is 35 Feet, 9 Inches, and the Length 43 Feet, 6 Inches How many Squares of Tileing are in the Roof?

F	I	
43	6	
35	9	
215		
129		
21		
10	10	6
17	6	
15 | 15	1	6

35 75
43 5
71875
10725
14300
15 | 55 125

Here the Length and Depth being multiply'd together, the Product is 1,55 Feet, which divided by 100 (as is before taught) the Anſwer is, 15 Squares, 55 Feet.

By Scale and Compaſſes

In the firſt Example, extend the Compaſſes from 1 to 37 25, and that Extent will reach from 45 to 15 Square, and a little above three quarters of a Square

In the ſecond Example, extend the Compaſſes from 1 to 35 75, and that Extent will reach from 43 5, to 15 Squares and 55 Feet

The Price of Tileing] Tileing in new Work (Mr *Leybourn* ſays) and the Workman finding all Materials, as Tiles, Mortar, Laths and Nails, is uſually valued at 30 *s* or 32 *s per* Square

Mr *Hatton* reckons but 28 *s* *per* Square.

And for ripping of old Work, and new covering and making good the old, they reckon 12 or 14 *s* the Square, according as they find the old Tileing

But for Workmanſhip only, they reckon at *London*, 5 *s* *per* Square, but in the Country, the Price is various

Mr *Wing* ſays, 3 *s* in *Rutland*, and in ſome Places 2 *s* 6*d*

In *Suſſex* it is uſually done for 3 *s* *per* Square, and ſome ſay that it is done for 2 *s* 6 *d* in ſome Parts of *Kent*, but then their Tiles are large, and they Lath wide at eight Inch Gages, and pin but half their Tiles, they laying the other half traverſe

And for ripping and healing again (only) Workmanſhip, *Suſſex* Bricklayers reckon 2 *s* 6 *d* *per* Square, and if they Counter-lath it, then 3 *s*. 9 *d* or 4 *s*.

But in ſome Parts of *Kent*, they Rip and Heal and Counter-lath for 3 *s* *per* Square which is very cheap, but then it is ſuppos'd they do their Work accordingly

What Number of Laths and Nails go to a Square of Tileing] See the Articles *Laths* and *Nails*

The Mortar that is us'd in a Square of Tileing] The Quantity is ¼ of as much Mortar as is allow'd to a Rod of *Brickwork*, will do for a Square of Tileing

The Number of Pins to a Square] Mr *Leybourn* ſays, they uſually allow a Peck of Tile Pins (from 2 *s* 4*d* the Buſhel) to every 1000 of Tiles; yet ſome ſay they uſe but about a Peck to three Square of Healing, which at 7 Inch Gage is more than enough for 2000 Tiles

To lay Tiles without Mortar, &c *i e* laying them dry, as they come from the Kiln

Some lay them in a Sort of Mortar, made with Loam and Horſe-Dung

In ſome Parts of *Kent*, they have a Way of laying Tiles in *Moſs*, which when the Workmen get themſelves, they are allow'd 2 *d* in a Square the more for their Work

Some do not approve of this Way of Tileing with Moſs, becauſe, they ſay, that in windy, wet Weather, when the Rain, Snow or Sleet is driven under the Tiles (in the Moſs) if there follows a Froſt, while the Moſs is wet, it then freezes and raiſes the Tiles out of their Places

Tileing with Pan-Tiles.] Theſe Tiles are for the moſt Part laid dry, without Mortar, yet ſometimes pointed within-ſide.

The Laths on which they hang, are 10 or 12 Feet in Length, and about an Inch and half in Breadth.

They are uſually ſold at 2 *d.* or 3 *d.* the Lath, or at 10 or 13 *s.* the Hundred.

The Gage for nailing on theſe Laths (with 4 *d* Nails) is 10 Inches and a half, and the Breadth of a Tile when laid, is eight Inches, ſo that about 170 will cover a Square (or 100 Foot) of this Kind of Tileing.

A great Covering with theſe ſpends but little Mortar (if pointed) and but little Time in laying.

Mr *Wing* reckons it worth 1 *s.* 8 *d.* *per* Square laying.

A TABLE, *Shewing the Price or Value of any Number of odd Feet of* Tileing, Slateing, Roofing, Flooring, *&c.* *which is done by the Square of ten Foot, from one Foot to twenty five, or quarter of a Square, and at any Price, from Two Shillings and Six-pence, to five Pound the Square.*

The Price of

The Price of any Number of Feet under 25 Feet, or a quarter of a Square.

	s	d		s	d		s.	d		s.	d	
Square				6	0		7	0		8	0	
¾ Square	3	9		4	6		5	3		0	0	
½ Square	2	6		3	0		3	6		4	0	
¼ Square	1	3		1	6		1	9		2	0	
	s	d.	q	s	d	q	s	d	q	s	d	q
1	0	0	3	0	0	3	0	0	3	0	1	0
	0	1	1	0	1	0	0	1	3	0	1	0
	0	1	3	0	1	3	0	2	2	0	2	
4	0	2	1	0	2	1	0	3	1	0	3	3
5	0	3	0	0	3	0	0	4	0	0	4	
6	0	3	[illegible]	0	3	3	0	5	0	0	5	3
7	0	4	0	0	4	2	0	5	3	0	6	2
8	0	4	[illegible]	0	5	1	0	6	2	0	7	3
9	0	5	[illegible]	0	6	0	0	7	1	0	8	3
10	0	6	0	0	6	3	0	8	1	0	9	4
11	0	6		0	7	2	0	9	0	0	10	2
12	0	7	1	0	8	1	0	9	3	0	11	4
13	0	7	3	0	9	0	0	10	2	1	0	1
14	0	8	2	0	9	3	0	11	1	1	1	2
15	0	9	0	0	10	2	1	0	0	1	2	1
16	0	9	2	0	11	1	1	1	0	1	3	0
17	0	10	1	1	0	0	1	1	3	1	4	1
18	0	10	3	1	0	3	1	2	2	1	5	0
19	0	11	2	1	1	2	1	3	2	1	6	1
20	1	0	0	1	2	1	1	4	1	1	7	0
21	1	0	3	1	3	0	1	5	0	1	8	1
22	1	1	0	1	3	3	1	5	3	1	9	0
23	1	1	3	1	4	2	1	6	2	1	10	1
24	1	2	1	1	5	1	1	7	3	0	11	0

The Price of the

	s	d	s	d	s	d	s	d
Square	9	0	10	0	11	0	12	0
¾ Square	6	9	7	6	8	3	9	0
½ Square	4	6	5	0	5	6	6	0
¼ Square	2	3	2	6	2	9	3	0

The Price of any Number of Feet, under 25, or ¼ of a Square

	s	d	q	s	d	q	s	d	q	s	d	q
1	0	1	0	0	1	2	0	1	2	0	1	2
2	0	2	1	0	2	1	0	2	1	0	2	0
3	0	3	1	0	3	2	0	3	2	0	3	2
4	0	4	1	0	4	3	0	4	2	0	4	2
5	0	5	2	0	6	0	0	6	0	0	6	0
6	0	6	2	0	7	1	0	7	2	0	7	2
7	0	7	2	0	8	1	0	8	2	0	9	0
8	0	8	3	0	9	2	0	10	2	0	10	0
9	0	9	3	0	10	3	0	11	2	1	0	0
10	0	10	3	1	0	0	1	0	3	1	1	2
11	1	0	0	1	1	1	1	2	1	1	3	0
12	1	1	0	1	2	1	1	3	2	1	4	2
13	1	2	0	1	3	2	1	4	3	1	6	0
14	1	3	0	1	4	3	1	6	1	1	7	2
15	1	4	1	1	6	0	1	7	2	1	9	0
16	1	5	1	1	7	1	1	8	3	2	1	2
17	1	6	1	1	9	1	1	10	1	2	1	0
18	1	7	2	1	9	2	1	11	2	2	1	2
19	1	8	2	1	10	3	2	1	0	1	3	0
20	1	9	2	2	0	0	2	2	1	1	4	1
21	1	10	3	2	1	1	2	3	3	6	6	0
22	1	11	3	2	2	1	2	4	3	1	7	2
23	2	0	3	2	3	2	2	6	1	2	9	0
24	2	1	0	2	4	3	2	7	2	2	10	2

The Price of the

	s	d	s	d	s	d	s	d	£	s	d
Square	13	0	14	0	20	0	30	0	2	10	0
¾ Square	9	9	10	6	15	0	22	6	1	17	6
½ Square	6	6	7	0	10	0	15	0	1	5	0
¼ Square	3	3	3	6	5	0	7	6	0	12	6

The Price of any Number of Feet, under 25, or quarter of a Rod.

	s	d	q	s	d	q	s	a	q	s	u	q	s	d	q
1	0	1	3	0	1	2	0	2	2	0	3	3	0	5	0
2	0	3	1	0	3	2	0	4	3	0	7	0	0	9	2
3	0	4	3	0	5	0	0	7	1	0	10	3	1	2	2
4	0	5	2	0	6	2	0	9	2	1	2	1	1	7	0
5	0	7	3	0	8	0	1	0	0	1	6	0	2	0	0
6	0	8	2	0	10	0	1	2	2	1	9	3	2	5	0
7	0	10	3	0	11	2	1	4	3	2	1	0	2	9	2
8	1	0	2	1	1	0	1	7	1	2	4	3	3	2	2
9	1	2	1	1	2	2	1	9	2	2	8	1	3	7	0
10	1	3	2	1	4	2	2	0	0	3	0	0	4	0	0
11	1	5	1	1	6	0	2	2	2	3	3	3	4	5	2
12	1	6	3	1	7	2	2	4	3	3	7	0	4	9	0
13	1	8	0	1	9	0	2	7	1	3	10	3	5	2	2
14	1	10	0	1	10	2	2	9	2	4	2	1	6	7	0
15	1	11	1	2	0	0	3	0	0	4	6	0	6	0	0
16	1	0	2	2	2	0	3	2	2	4	9	3	6	5	0
17	1	2	2	2	3	2	3	4	3	5	1	0	6	9	2
18	1	3	3	2	5	0	3	7	1	5	4	3	7	2	2
19	2	5	3	2	7	0	3	9	2	5	8	1	7	7	0
20	2	7	0	2	8	2	4	0	0	6	0	0	8	0	0
21	2	9	0	2	10	0	4	2	2	6	3	3	8	5	0
	2	10	[illegible]	2	11	2	4	4	3	6	6	0	8	9	2
23	3	0	[illegible]	3	1	0	4	7	1	6	10	3	9	2	2
24	3	1	1	3	3	2	4	9	2	7	2	1	9	7	0

The

The Explanation of the foregoing TABLE.

Firſt, In the Head of the Table you have the Price of one Square, ¾ of a Square, ½ of a Square, and ¼ of a Square, placed over each Column, calculated from 5 *s* the Square, to 40 *s* the Square, and by Addition, to 5 *l.* &c. *per* Square.

Secondly, In the firſt Column you have any Number of odd Feet under 25, and in the other Columns, the Price or Rate of any Number of odd Feet, according to the Rate or Price, at the Head of the Column.

The Manner of uſing the Table *is as follows.*

Look for the Price at the Head of the Table, and under it you will find the Price of ¾ of a Square, ½ a Square, and ¼ of a Square, and againſt the odd Feet, their reſpective Prices.

EXAMPLE I.

What are the Prices of ¾ of a Square, ½ a Square, and ¼ of a Square, and 18 Feet, at 14 *s. per* Square?

	l	*s*	*d*
The Square is - - - - - - - -	00	14	00
The ¾ of a Square - - - - - -	00	10	06
The ½ of a Square - - - - -	00	07	00
The ¼ of a Square - - - - -	00	03	06
The 18 Feet - - - - - - - -	00	02	05
The Sum is	01	03	05

EXAMPLE II.

What comes 22 Feet to, at 13 *s per* Square?

Againſt 22 Feet in the firſt Column, and under 13 *s* at the Head of the Table, is 2 *s* 10 *d* which is the Price or Value of 22 Feet, at 13 *s per* Square.

EXAMPLE III.

What comes 24 Feet to, at 1 *l* 16 *s* the Square?

In the upper Part of the Table, you cannot find 36 *s*. but you may find 30 *s* in one Column, and 6 in another

24 Feet at 30*s.* is 7*s.* 2¼*d* 24 Feet at 6*s.* is 1*s* 5¼*d* ſo that 24 Feet at 56*s* *per* Square, comes to

s	*d*
7	2¼
1	5¼
8	7½

EXAMPLE IV

What comes 15 Feet to, at 3*l* 19*s* *per* Square?

	l	*s*	*d*
15 Feet at 40*s* *per* Square, is - -	0	6	0
15 Feet at 30*s* *per* Square, is - -	0	4	6
15 Feet at 9*s* *per* Square, is - -	0	1	4¼
The Sum is	0	11	10¼

EXAMPLE V

What does 23 Feet come to, at 1*l* 12*s* 6*d* *per* Square?

	l	*s*	*d*
23 Feet at 20*s* *per* Square, is - -	0	4	7¼
23 Feet at 10*s* *per* Square, is - -	0	2	3½
23 Feet at 5*s* 6*d* *per* Square, is 1*s* 1*d* whoſe half is - -	0	0	6½
The Sum is	0	7	5¼

TIMBER includes all kind of fell'd and ſeaſon'd Woods, or thoſe kind of Trees, which being cut down and ſeaſon'd, are us'd in the ſeveral Parts of a Building, by the *Carpenter*, *Joiner*, *Turner*, *&c.* theſe when cut down, are call'd *Timber*, and when growing, *Timber Trees*.

The Kinds of Timber are ſo numerous, that it would be tedious to mention them all. I ſhall content my ſelf with mentioning the moſt common kinds of Timber, and their Uſes, as they are found ſet down in Mr *Evelyn's Sylva*, and Mr *Worlidge's Syſtema Agriculturæ*.

1 *Oak.* The ſeveral Uſes of oaken Timber for Building and other Mechanick Uſes, are ſo univerſally known, that it would be needleſs to ennumerate them.

There is no Wood comparable to it, for enduring all Seaſons and Weathers, as for Pales, Shingles, Poſts, Rails, Boards, *&c.* For Water Works it is ſecond to none, eſpecially where it lies expos'd to the Air as well as the Water, there is none equal to it

2 *Elm*, if it be fell'd between *November* and *February*, will be all Spine or Heart, and either none or very little Sap, and is of moſt ſingular Uſe (in the Water) where it lies always wet, and alſo where it may be always dry Alſo the Toughneſs of it, renders it of great Uſe to Wheel-wrights, Mill-wrights, *&c* it is alſo good for Dreſſers and Planks to chop on, becauſe it is not liable to break and fly away in Chips, like other Timber

3 *Beech*, its chief Uſe is in Joinery, Turnery, Upholſtery, and the like Mechanical Works, the Wood being of a white and fine Grain, and not apt to rend or ſlit yet it is ſometimes us'd (eſpecially of late Years) for Building Timber, and if it lies always wet (as in Ground Guts and the like) it is judged, that it will outlaſt even Oak it ſelf

4 *Aſh*, the Uſe of *Aſh* is almoſt univerſal It is good for Building or other Occaſions, where it may lie dry it ſerves the Carpenter, Cooper, Turner, Plough-wright, Wheel-wright, *&c* and for Garden Uſes, no Wood exceeds it, as for Ladders, Hop-Poles, Paliſade-Hedges, *&c* and alſo at Sea, for Oars, Hand Spikes, *&c*

5 *Fir*, which is commonly known by the Name of *Deal*, and is of late much us'd in Building, eſpecially within Doors, for Stairs, Floors, Wainſcot, and moſt ornamental Works.

6 *Walnut-Tree Timber* is of univerſal Uſe, excepting for the outſide of Buildings there is none better for the Joiner's Uſe, it being of a more curious brown Colour than Beach, and not ſo ſubject to the Worms.

7 *Cheſnut Tree* The Timber of this Tree is next to *Oak*, and is the moſt ſought after by the Joiner and Carpenter, and is of very long laſting, as appears by many ancient Houſes and Barns, built of it, about *Graveſend*, in *Kent*

8 The *Service Tree* The Timber of this Tree is uſeful for the Joiner, it being of a very delicate Grain, and is fit for divers Curioſities It alſo affords Beams of a conſiderable Bigneſs for Building

9 The *Poplar*, *Abel and Aſpen*, which Kinds of Timber are very little different from one another, and of late, are much us'd inſtead of *Fir*; they look well, and are tougher and harder

10 *Alder* is uſeful for the Poles of Ladders and Scaffolds, and alſo for Sewers and Pipes, for Conveyance of Water, for if it lie always wet, it will harden like a Stone it ſelf, but where it is ſometimes wet, and ſometimes dry, it rots immediately

11 *Lime-Tree* Of this have been made Ladders, which have been excellently good, and of a very great Length

The Time of felling Timber.

The Seaſon of felling Timber, uſually commences about the End of *April* (becauſe at that Time, the Bark generally riſes the moſt freely, and if there be any Quantity of Timber to be fell'd, the Statute obliges to fell it then, the Bark being neceſſary for the Tanner

But the Opinions and Practices of Authors have been very different concerning the beſt Time to fell Timber

Vitruvius recommends an autumnal Fall others adviſe *December* and *January* *Cato* was of Opinion, that Trees ſhould have bore their Fruit before they were fell'd, at leaſt their Fruit ſhould be firſt ripe, which falls in with the Sentiment of *Vitruvius*

And indeed tho' Timber unbark'd, be moſt obnoxious to the Worm, yet we find the wild Oak, and Timber fell'd too late, when the Sap begins to be proud, to be very ſubject to Worms, whereas being cut about Mid-Winter, it neither caſts, rifts or twines, becauſe the Cold of the Winter does both dry and conſolidate it

It would be happy therefore for our Timber, if a Method of tanning without ſo much Bark, could be found out, as the Honourable Mr *Charles Howard* has moſt ingeniouſly offer'd, were become univerſal, that Trees being fell'd more early, the Timber might be fell'd more early, ſo as to be better ſeaſon'd and condition'd for its various Uſes

The Ancients had a great Regard to the Age of the Moon, in felling their Timber, and the Preſence of *Diana* in *Sylvis* or the Woods, was not ſo much celebrated to credit the Fictions of the Poets, as for the Dominion of that moiſt Planet, and her Influence upon Timber

If their Rules avail any Thing, they are theſe Fell Timber in the Wane or Decreaſe, or four Days after the New Moon, and ſome adviſe, that it be in the laſt Quarter. *Pliny* adviſes, that it be in the very Article of the Change, which happening in the very laſt Day of the Winter-Solſtice (he ſays) that Timber will prove immortal

Columella ſays, from the 20th to the 30th Day *Cato* ſays, four Days after the Full *Vegetius* ſays, from the 15th to the 25th for Ship Timber but never in the Increaſe, Trees then abounding with Moiſture, which is the only Source of Putrefaction

Some have Regard even to the Temper and Time of the Day, the Wind to be low, neither Eaſt nor Weſt, neither in froſty, wet or dewy Weather, and therefore never in the Forenoon

Laſtly, Regard is to be had to the Species of Timber. It is beſt to fell Fir, when it begins to ſpring, both as it then quits its Coat beſt, and as the Wood (according to *Theophraſtus*, is by that Means rendered wonderfully durable in Water.

Elm, ſays Mr *Worlidge*, is to be fell'd between *November* and *January*, in which Caſe it will be all Heart, at leaſt the Sap will be very inconſiderable He adds, that this is the only Seaſon for felling *Aſh* Some Authors adviſe in the felling of Timber, to cut it but into the Pith, and ſo to let it ſtand till dry, by which Means the Moiſture is evacuated in Drops, which would otherwiſe cauſe Putrefaction.

The Method of Seaſoning Timber.

After Timber has been fell'd and ſawn, it is next to be ſeaſon'd, for the doing of which ſome adviſe that it be laid up very dry in an airy Place, yet out of the Wind and Sun, at the leaſt, free from the Extremities of either, and that it mayn't decay, but dry evenly, they order that it be daub'd over with Cow Dung

Let it not ſtand upright, but lay it along, one Piece upon another, only kept a-part by ſhort Blocks interpos'd, to prevent a certain Mouldineſs, which they are apt to contract by ſweating one upon another; which frequently produces a *Fungus*, eſpecially if there be any ſappy Parts remaining

Others adviſe to lay Boards, Planks, *&c* in ſome Pool or running Stream for a few Days, to extract the Sap from them, and afterwards to dry them in the Sun or Air They ſay, that by this Means, they will neither chap, caſt, nor cleave Mr *Evelyn* particularly commends this Way of Seaſoning for Fir Againſt ſhrinking there is no Remedy

Some again adviſe to bury them in the Earth, others in Wheat, and others are for ſcorching and ſeaſoning them in Fire, eſpecially Piles, Poſts, *&c* that are to ſtand, either in Water or Earth

Sir *Hugh Plat* informs us, that the *Venetians* burn and ſcorch their Timber in the flaming Fire continually turning it round with an Engine, till it has got a hard, black, cruſty Coal upon it And the Secret carries great Probability with it, for that the Wood is brought by it to ſuch a Hardneſs and Drineſs, that neither Earth nor Water can penetrate it

Mr *Evelyn* tells us, that he himſelf had ſeen Charcoal dug out of the Ground, amongſt the Ruins of ancient Buildings, which in all Probability had lain covered with the Earth for near 1500 Years.

Of preſerving Timber.

When Timber or Boards, *&c.* have been well ſeaſon'd or dry'd in the Sun or Air, and fix'd in their Places, and what Labour you intend is beſtow'd upon them, Care is to be taken to defend and preſerve them, to which the ſmearing them with Linſeed Oil or Tar, or the like oleaginous Matter, contributes much to their Preſervation and Duration

Heſiod preſcribes to hang your Inſtruments in the Smoke to make them ſtrong and laſting, if ſo, ſurely the Oil of Smoke (or the vegetable Oil by ſome other Means obtain'd) muſt needs be effectual for the Preſervation of Timber

The Practice of the *Hollanders* deſerves our Notice, who, to preſerve their Gates, Port Cullis's, Draw-Bridges, Sluices, *&c* coat them over with a Mixture of Pitch and Tar, whereon they ſtrew ſmall Pieces of Cockles and other Shells, beaten almoſt to Powder, and mix'd with Sea Sand, which incruſt and arm it wonderfully againſt all Aſſaults of Wind and Weather

When Timber is fell'd before the Sap is perfectly at reſt, it is very ſubject to the Worms, but to prevent and cure this, Mr *Evelyn* recommends the following Secret, as the moſt approv'd

Put common Sulphur into a Cucurbit, with as much *Aqua Fortis* as will cover it three Fingers deep, diſtil it to a Drieneſs, which is perform'd by two or three Rectifications

Lay the Sulphur that remains at the Bottom, being of a blackiſh or ſad red Colour, on a Marble, or put it in a Glaſs, and it will diſſolve into an Oil, with this Oil anoint the Timber which is infected with Worms, or to be preſerv'd from them

It is a great and excellent *Arcanum* (he tells us) for tinging the Wood of no unpleaſant Colour, by no Art to be waſh'd out, and ſuch a Preſervative of all Manner of Woods, nay of many other Things alſo, as Ropes, Cables, Fiſhing-Nets, Maſts of Ships, *&c* that it defends them from Putrefaction, either in Water, under, or above the Earth, in Snow, Ice, Air, *Winter* or *Summer*, *&c*

It were ſuperfluous to deſcribe the Proceſs of making the *Aqua fortis*, it ſhall ſuffice to let you know, that our common *Copperas* makes this *Aqua fortis* well enough for our Purpoſe, being drawn over by a Retort And as for *Sulphur*, the Iſland of St *Chriſtophers* yields enough (which hardly needs any refining) to furniſh the whole World

This Secret for the curious I thought not proper to omit, tho' a more compendious Way may ſerve the Turn three or four anointings, as to Poſts, *&c* this has been experimented in a Walnut Tree Table, where it has deſtroy'd Millions of Worms immediately, and is to be practis'd for Tables, Tubes, Mathematical Inſtruments, Boxes, Bed-Steads, Chairs, *&c* the Oil of Walnuts will doubtleſs do the ſame, is ſweeter and better than Varniſh, but above all, Oil of Cedar, or that of Juniper is commended

As for Poſts or the like that ſtand in the Ground, the burning the Outſides of thoſe Ends that are to ſtand in the Ground, is a great Preſervative

Sir *Hugh Plat* tells us of a *Kentiſh* Knight of his Acquaintance, who us'd to burn the Ends of his Poſts for Railing and Paling, and this was likewiſe practis'd by Mr *Walter Cuckfield* of *Suſſex*, Eſquire, with very good Succeſs

And this Practice was probably deduc'd from the Obſervations, that ſeveral made who digged the Earth, and found Charcoal, which, as they conjectured had lain there 100 Years (nay Eſq; *Evelyn* ſays 1500) and yet was not in the leaſt inclin'd to Putrefaction, but was very firm and ſolid, which is a plain Demonſtration, that Timber thus prepar'd, will reſiſt Putrefaction much longer than it can do without it.

That this burning the Ends of Timber, is alſo practiſed in *Germany*, as appears by the Abſtract of a Letter written by *David Vanderbeck*, a *German* Philoſopher and Phyſician at *Minden*, to Doctor *Langelot*, regiſtred in the *Philoſophical Tranſactions*, N. 92 Page 585, in theſe Words. Hence alſo they ſlightly burn the Ends of Timber to be ſet in the Ground, that ſo by the *Fuſion* made by the Fire, the *volatile Salts* (which by Acceſſion of the Moiſture of the Earth would eaſily be conſum'd to the Corruption of the Timber) may catch and fix one another.

Of cloſing the Chops or Clefts in Green Timber.

Green Timber is very apt to ſplit and cleave after it is wrought into Forms, which is a great Eye Sore in fine Buildings.

This may be done by anointing, ſuppling and ſoaking it with the Fat of powdered Beef Broth, twice or thrice repeated, and the Chaps fill'd with Spunges, dipt into it, this is to be done, as has been ſaid, twice or thrice over.

Some Carpenters make Uſe of Greaſe and Saw Duſt, mingled together for the ſame Purpoſe, but the firſt is ſo good a Way, (ſays our Author) that I have ſeen *wind ſhak'd Timber* ſo exquiſitely cloſ'd, as not to be diſcern'd where the Defects were. But this muſt be done while the Timber is green.

Of meaſuring of Timber.

Timber is commonly meaſured and ſold by the Tun or Load which is a ſolid Meaſure, containing 40 or 50 ſolid Feet, *viz.* 40 Feet of round Timber, and 50 Feet of hewn Timber; the Denomination of Load or Tun is ſuppos'd to ariſe from hence, that 40 or 50 ſolid Feet of ſuch Timber, weighs about 1 Tun, *i. e.* 20 Hundred Weight, which is uſually accounted a Cart Load.

1. *For meaſuring of Round Timber.*] The Cuſtom is to gird the Tree about in the middle of the Length, and folding the Line twice to take one Length or a quarter of the whole, and to account that for the true Side of the Square. Then for the Length, 'tis accounted from the But-end of the Tree, ſo far up as the Tree will hold *half a Foot Girt*, as they phraſe it, *i. e.* as long as the Line twice folded, is half a Foot.

The Dimenſions thus taken the Quantity of Timber may be meaſured, either, by multiplying the Side of the Squar that ſelf, and that Product will be the Length by the Method of *Croſs Multiplication*

But more eaſily and ſpeedily on *Gunter*'s *Line*, by extending the Compaſſes from 12 to the Side of the Square in Inches, for that Extent turn'd twice (the ſame Way) from the Length in Feet, will reach to the Content in Feet

But better ſtill on *Coggleſhal's* Sliding Rule, by ſetting 12 on the Girt Line D, to the Length of Feet in the Line C then againſt the Side of the Square, on the Girt Line D, taken in Inches, you have on the Line C, the Content of the Timber in Feet

Note 1 This Method of meaſuring round Timber, tho' it is common, is very erroneous, and the Content that is found hereby, 'tis demonſtrated is leſs than the true Content or Meaſure in the Ratio of 11 to 14

How to avoid this Error, and meaſure it juſtly, is ſhewn under the Uſe of *Coggleſhal*'s *Sliding Rule* Which ſee

2 If the Tree have any great Boughs or Branches that have Timber (as they phraſe it) *i e* which will hold half a Foot Girt, they are uſually meaſured and added to the reſt the Solidity of the whole being thus found, they divide it by 40, which brings it into Loads or Tuns.

3 In meaſuring Round Timber for Sale, they uſually caſt away an Inch out of the Squares for the Bark, if Oak, ſo that a Tree 10 Inches ſquare, they reckon it as if it were but 9; but for *Aſh*, *Elm* and *Beach*, an Inch is too much to be allow'd for the Bark

Again, this Way of taking ¼ of the Circumference for the true Square, is erroneous, and always gives the Solidity leſs than the Truth, by about a fifth Part

For meaſuring hewn or ſquared Timber] The Cuſtom is to find the middle of the Length of the Tree, and there to meaſure its Breadth, by clapping two Rules or other ſtrait Things to the Sides of the Tree, and meaſuring the Diſtance between them, in the like Manner they meaſure the Breadth the other Way If the two be unequal, they add them together, and take half the Sum for the true Side of the Square

The Dimenſions thus taken, the Content is found either by *Croſs Multiplication*, *Gunter's Scale*, or the *Sliding Rule*, after the Manner already directed, the Content divided by 50, gives the Number of Loads

If the unequally, this Method of meaſuring it, is erroneous, always giving the Content more than the Truth, and the more ſo, as the Difference of the Sides is the greater, yet Cuſtom has authoriz'd it, to meaſure ſuch Timber juſtly, a mean Proportional ſhould be found between the unequal Sides, and this mean be accounted the Side of the Square

The Meaſuring of Board *and* Timber

1 *Of Board-Meaſure*

To meaſure a Board, is no other but to meaſure a long Square

Example 1 If a Board be 16 Inches broad, and 13 Feet long, how many Feet is contain'd therein?

Multiply 16 by 13, and the Product is 208, which divided by 12, gives 17 Feet, and 4 remains, which is a third Part of a Foot

Or thus Multiply 156 (the Length in Inches) by 16, and the Product is 2496, which divided by 144, the Quotient is 17 Feet, and 48 remains, which is a third Part of 144, the ſame as before

```
12 . 13      16
             13
             ——
             48
            16
           ————
         12)208
           ————
             17 4/12

Or, 144   156      16
           16
          ———
          936
         156
         ————
  144)2496(17 48/144
      ————
       1056
      ————
         48
```

By Scale and Compaſſes.

Extend the Compaſſes from 12 to 13, that Extent will reach from 16 to 17$\frac{1}{3}$ Feet, the Content

Or, extend from 144 to 156, (the Length in Inches) that Extent will reach from 16 to 17 $\frac{1}{3}$ Feet, the Content

Example 2 If a Board be 19 Inches broad, how many Inches in Length will make a Foot?

Divide 144 by 19, and the Quotient is 7 58 very near; and ſo many Inches in Length, if a Board be 19 Inches broad, will make a Foot.

```
 I     I     I     I
19    144    1    7 58 ferè.
```

Extend the Compaſſes from 19 to 144, that Extent will reach from 1 to 7 58, that is, 7 Inches, and ſomething more than a half So, if a Board be 19 Inches broad, if you take 7 Inches and a little more than a half with your Compaſſes from a Scale of Inches, and run that Extent along the Board from End to End, you may find how many Feet that Board contains, or you may cut off from that Board, any Number of Feet deſir'd

For this Purpoſe there is a Line upon moſt ordinary Joint-Rules, with a little Table plac'd upon the End of all ſuch Numbers as exceed the Length of the Rule, as in this little Table annex'd

0	0	0	0	5	0	8$\frac{4}{7}$	6
12	6	4	3	2	2	1	1
1	2	3	4	5	6	7	8

Here you ſee, if the Breadth be one Inch, the Length muſt be 12 Feet, if two Inches, the Length is 6 Feet, if five Inches broad, the Length is 2 Feet, 5 Inches, &c

The reſt of the Lengths are expreſs'd in the Line thus if the Breadth be 9 Inches, you will find it againſt 16 Inches, counted from the other End of the Rule, if the Breadth be 11 Inches, then a little above 13 Inches, will be the Length of a Foot, &c

§ 2 *Of Squar'd Timber.*

By Squar'd Timber is here meant all ſuch as have equal Baſes, and the Sides ſtrait and parallel

Example 1 If a Piece of Timber be 1 Foot, 3 Inches (or 15 Inches) ſquare, and 18 Feet long, how many ſolid Feet are contain'd therein?

```
                         F    I.
         15              1    3
         15              1    3
         ——              ———————
         75              1    3
        15                    3   9
        ————             ——————————
        225              1    6   9.
         18                       6
       1800              ——————————
       225               9    4   6
       ————                       3
 144)4050(28 125          ——————————
       ————              28    1  6
       1170               ——————————
       ————
         180
          360
           720
```

Anſwer, 28 Feet and half a quarter

Here, inſtead of multiplying by 18, (where I wrought by Feet and Inches) I multiply'd by 6, and then by 3, becauſe 3 times 6 is 18

Example 2 If a Piece of ſquar'd Timber be 2 Feet 9 Inches deep, and 1 Foot 7 Inches broad, and 16 Feet 9 Inches long, how many Feet of Timber are in that Piece?

Multiply the Depth, Breadth and Length together, and the Product will be the Content

```
                         F    I
       33                2    9
       19                1    7
      ----              ---------
      297                2    9
      33                 1    7   3
     -----              -----------
      627                4    4   3
     16 75              16    9
    -------             ---------
      3135              69    8   0
     4389                3    3   2   3
    3762                ---------------
    627                 72   11   2   3
   --------
144) 10502 25 (72.93
    ---------
      422
     1342
      465
     -----
       33
```

Anſwer, 72 Feet, 11 Inches, or, 72 Feet, 93 Parts.

By Scale and Compaſſes.

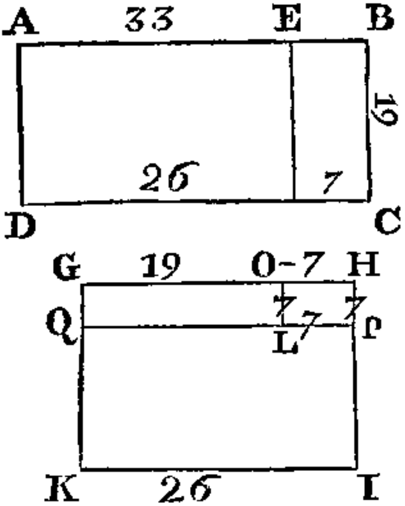
For the firſt Example, extend the Compaſſes from 12 to 15 Inches, (the Side of the Square) that Extent will reach from 18 Feet (the Length being twice turn'd over) to 28 Feet and ſomething more

For the ſecond Example, find a mean Proportional between 19 Inches and 33 Inches, by dividing the Space between them into two equal Parts, and the Compaſs Point will reſt upon 25, which is a mean Proportional between 19 and 33

Then extend the Compaſſes from 12 to 25, (the Proportional found) that Extent will reach (being twice turn'd over) from 16 75 Feet, the Length, to 72 93 Feet, the Content

A common Error is committed, for want of Art, in meaſuring theſe laſt Sorts of Solids, by adding the Depth and Breadth together, and taking half for the Side of a mean Square This Error, tho' it be but ſmall, when the Depth and Breadth be pretty near equal, yet if the Difference be great, the Error is very conſiderable, for the Piece of Timber, thus meaſur'd, will be more than the Truth, by a Piece whoſe Length is equal to the Length of the Piece of

Timber to be meaſur'd, and the Square equal to half the Difference of the Breadth and Depth, as I ſhall here demonſtrate.



I ſay, the Square G H I K, is greater than the Parallelogram A B C D, by the little Square O H P L, for the Parallelogram Q P I K, is equal to the Parallelogram A E F D, and the Parallelogram G O L Q, is equal to the Parallelogram E B C F. Therefore the Square is greater than the Parallelogram, by the little Square O H P L, which was to be prov'd.

Otherwiſe, you may prove it by Numbers, thus, the Sum of 33 and 19, is 52, the half thereof is 26, the Square of 26 is 676, and the Product of the Depth and Breadth, is 627, the Difference of theſe two is 49, equal to the Square of half the Difference, for the Difference between 33 and 19, is 14, the half thereof is 7, whoſe Square is 49. Which was to be prov'd.

Now, if this 49 be multiply'd by the Length of the Piece, and that Product divided by 144, to bring it to Feet, and thoſe Feet added to the true Content, the Sum will be equal to the Content, found by the falſe Way mention'd.

See the Work of both

33 Depth	16 75 the Length.
19 Breadth	49 the Square of ½ Diff
52 Sum	15075
	6700
26 half	
26	4)820 75(5.69
156	1007
52	1435
67 6	139
16 75	
3380	
4732	
4056	
676	
144)11323 00(78 63	
1243	
910	
460	
28	

Feet
To 72 93 the true Content,
Add 5 69 the Part ſuperfluous.

Rem 78 62, equal to the Content by the falſe Way

By Feet and Inches.

F. I.
0 7
0 7

0 4 1
16 9

5 5 4
3 0 9

5 8 4 9 Part ſuperfluous
72 11 2 3 true Content add

78 7 7 0 equal to the Content by the falſe Way.

F. I.
2 2
2 2

4 4
4 4

4 8 4
16 9

75 1 4
3 6 3

Falſe C 78 7 7

To find how much in Length makes a Foot of any ſquar'd Timber

Always divide 1728 (the ſolid Inches in a Foot) by the Area of the Baſe, the Quotient is the Length of a Foot

This Rule is general for all Timber, which is of equal Thickneſs from End to End, whether it be ſquare, triangular, multangular, or round

Example 1. If a Piece of Timber be 18 Inches ſquare, how much in Length will make a Foot ſolid?

18
18

144
18

324)1728(5⅓
1620

108

Anſwer, 5 Inches and ⅓

By Scale and Compaſſes.

Extend the Compaſſes from 1 to 18, that Extent will reach from 18 to 324, the Square or Area of the Baſe, then extend from 324 to 1728, that Extent will reach down from 1 to 5 Inches and ⅓ of an Inch

Or thus Extend the Compaſſes from 18 to 41 569, that Extent turn'd twice over from 1, will at laſt fall upon 5⅓, as before

Note, That 41 569 is the ſquare Root of 1728

Example 2 If a Piece of Timber be 22 Inches deep and 15 Inches broad, how much in Length will make a Foot?

```
      22
      15
     ———
     110
      22
    ————
330)1728(5 23
    ———
     780
     1200
    ————
     210
```

Anſwer, 5 Inches and 23 Parts

By Scale and Compaſſes

Extend the Compaſſes from 1 to 15, that Extent will reach from 22 to 330, then extend from 330 to 1728, that Extent will reach from 1 to 5 23 Inches, the Length of a Foot

There is a Line for this Purpoſe upon moſt ordinary Rules, with a little Table at the End of all ſuch Numbers as exceed the Length of the Rule, ſuch as this annex'd

0	0	0	0	9	0	11	3	9	Inches
144	36	16	9	5	4	2	2	1	Feet
1	2	3	4	5	6	7	8	9	Side of the Sq

Here it is to be ſeen, that if the Side of the Square be 1, the Length muſt be 144 Feet, if two Inches be the Side of the Square, it muſt be 36 Feet in Length, to make a ſolid Foot, &c

If the Side of the Square be not in the little Table, it may be found upon the Line, thus if the Side of the Square be 16 Inches, you will find it againſt 6 Inches, and 7 tenths, counted from the other End of the Rule

Then, if you take the Length of a Foot from the Line of Inches with the Compaſſes, and run the Compaſſes along the Piece from End to End, you will find how many Feet are contain'd in that Piece, or you may cut off any Number of ſolid Inches that ſhall be deſir'd, but if the Sides of the Piece be unequal, then you are to find a mean Proportional Number, as has been before taught, by dividing the Diſtance upon the Line of Numbers into two equal Parts

Thus, if the Breadth be 25 Inches, and the Depth 9 Inches, divide the Space upon the Line of Numbers into two equal Parts, and you will find the middle Part at 15, ſo is 15 Inches the Geometrical mean Proportional ſought, then if you look for 15 upon the Line above mentioned, you will find 7 Inches and a little above half to be the Length of a Foot

§ 3 *Unequal Squar'd Timber*.

Unequal ſquar'd Timber is all ſuch as hath unequal Baſes; *i e* that is thicker at one End than the other, and ſuch the Generality of Timber Trees are, when they are hewn and brought to their Squares

The uſual Way of meaſuring ſuch Timber is, to tak a Square about the middle of the Piece, which is ſuppos'd to be a mean Square This Way comes pretty near to the Truth, when the Piece is pretty near as thick at one End as at the other , but the Error is very conſiderable, when there is a great Diſproportion between the Ends of the Piece, all ſuch Solids being the *Fruſtums* of *Pyramids*, the true Way of meaſuring them muſt be by the Directions given for meaſuring the *Fruſtum* of a *Pyramid* See *Pyramid*, and *Fruſtum of a Pyramid*

I ſhall give an Example or two, wrought both by the true and the falſe way, by which you may ſee the Difference.

Example 1 If a Piece of Timber be 25 Inches ſquare at the greater End and 9 Inches ſquare at the leſſer End, and 20 Feet long, how many Feet of Timber are in that Tree ?

25
9
Sum 34
Half 17 the Side of the Square in the middle
17
119
17
289
20
144) 5780 (40 13
0020
56
128

Anſwer 40 13 Feet, by the falſe Way

```
 25          25
  9           9
----        ----
225           16 Difference of  the Sides.
              16
             ----
              96
             16
            ----
           3)256 the Square.
            ----
             85 333
            225
            -------
            310 333
                 20
          ----------
       144)6206660(43 101
          ----------
             446
              146
               206
              ----
              122
```

Anſwer 43 101 Feet by the true way, ſo that there is near 5 Feet difference.

By Scale and Compaſſes

Extend the Compaſſes from 1 to 9, that Extent will reach from 25 (the ſame way) to 225 the Rectangle of the Sides of the two Baſes, then the Difference between the ſaid Sides is 16 extend the Compaſſes from 3 to 16, and that Extent will reach from 16 to 85 333, a third Part of the Square, which being added to 225, the Sum is 310 333 a mean Area then extend the Compaſſes from 144 to 310 333, and that Extent will reach from 20, the Length, to 43 1 Foot, the Content the true way

Extend the Compaſſes from 12 to 17 (the Side of the middle Square) and that Extent will reach from 20 (the Length being twice turn'd over) to 40 1 Feet, the Content by the falſe way

Example 2 If a Piece of Timber be 30 Inches broad and 20 Inches deep, at the greater End, and 10 Inches broad and 6 deep at the leſſer End, and 18 Foot long, how many Feet of Timber are in that Piece?

T I

32
20

640
60

38400
1

29)284
385)–2300
3909)—375000
39185)——231900
391909)———359750

144)5375·754(37 33

1055
477
455

23

T I

6
10

60

195 959 mean Prop.
640 the greater Baſe.
60 the leſſer Baſe

895 959 the Sum.
6⅓ the Height.

5375 754

Add 32 20
10 6

Sum 42 26 Sum.

Half 21 13 half.
13

63
21

273 Area in the mid.
18 Length.

1284
273

144)4914(34 12

594
180
360

72

Anſwer { Content the true way 37 33 Feet
Content the falſe way 34.12 Feet. }

By Scale and Compaſſes

Extend the Compaſſes from 1 to 20, and that Extent will reach from 32 to 640, the Area of the greater Baſe

Then extend them from 1 to 60, and that Extent will reach from 640 to 38400, the Product of the two Areas

Find the ſquare Root of it, by dividing the Space between 1 and 38400 into two equal Parts, and ſo you will find the middle Point at 195 959 the Root ſought, which is a mean Proportional between the greater and leſſer Areas

Then add the mean Proportional and two Areas together, and the Sum will be 895 959, which being multiply'd by 6 (a third Part of the Length) by extending from 1 to 6, and that Extent will reach from 895 959, to 5375 75

Then extend them from 144 to 5375 75, and that Extent will reach from 1 to 37 33 Feet the true Content

For the falſe way, half the Sum of the Breadths is 21, which is the Breadth in the middle, and half the Sum of the Depths is 13 Extend the Compaſſes from 1 to 13, and that Extent will reach from 21 to 273, the Area of the middle Baſe then extend them from 144 to 273, and that Extent will reach from 18 (the Length) to 34 12, the Content the falſe way

Of meaſuring round Timber, whoſe Baſes are equal

The common way of meaſuring round Timber Trees, is to girt them about the middle with a String, and to take the fourth Part of that Girt for the Side of a Square, by which the Piece of Timber is meaſured as if it was ſquare

But that this is an **Error**, will be made appear by what follows

If the Circumference of a Circle be 1 the Area will be 07958, then the fourth Part of 1 is 25, which being ſquared, makes 0625; this they ſuppoſe to be a mean Area, inſtead of 07958 therefore the true Content always bears ſuch Proportion to the Content found by the ſaid cuſtomary falſe way, is 07958 to 0625; which is nearly as 23 to 18; ſo that in meaſuring by that cuſtomary falſe way, there is above the one fifth Part loſt of what the true Content ought to be

This Error, tho' it has been ſo often confuted, yet it is grown ſo cuſtomary every where, that there is but little Hopes of prevailing with Perſons to embrace the Truth; but however, I ſhall proceed in the following Examples to give the Operations both by the true way, and the falſe cuſtomary way

Example 1 If a Piece of Timber be 96 Inches in Circumference or Girt, and 18 Feet in Length, how many Feet of Timber does it contain?

a fourth Part of 96 is 24
24

96
48

576 Area Baſe.
18

4608
576

144)10368
1008

288
288

. .

Or thus F. I
2 0
2 0

4 0
18

72 0

Content the falſe way, 72 Feet.

The Operation the true way

96
96

576
864

9216
107958

73728
46080
82944
64512

733 40928 the Area
18

586727424
73340928

13201 36704

44)13201 36704(91 67
241
973
1096

88

The true Content 91.67 Feet

By Scale and Compaſſes

Extend the Compaſſes from 12 to 24 (the fourth Part of the Girt) and that Extent turn'd twice over from 18 Feet (the Length) will at laſt fall upon 72 Feet, the Content the cuſtomary way

Extend again from 42 54 to 96

96 (the Girt) and that Extent will reach from 18 Feet (turn'd twice over) to 91 67 Feet the true Content

Example 2 If a Piece of Timber be 86 Inches Girt, and 20 Feet long, how many Feet does it contain?

The fourth Part of 86 is 21 5

```
 F   I   P                21 5
 1   9   6                21 5
 1   9   6               ------
---------------           1075
 1   9   6                215
 1   4   1   6           430
     0  10   9          --------
---------------          262.25
 3   2   6   3               20
            20          --------
---------------      144)9245 00(64.2
64   2   5   0           ----
                          605
                           290
                          ----
                            20
```

The Content the false way, 64 2 Feet.

The Operation the true way

```
   86                  588 57368
   86                         20
  ----                ------------
  516               144)11771 47360(81 74
 688                   ------
 ------                  251
  7396                   1074
 07958                    667
 ------                  -----
 59168                     91
 36980
66564
51772
------
588 57368
```

The true Content is 81 74 Feet

By Scale and Compaſſes.

Extend the Compaſſes from 12 to 21 5, and that Extent turn'd twice over from 20, will reach at laſt to 64 2 Feet, the Content the falſe way

Again, extend the Compaſſes from 42 64 to 86, and that Extent turn'd twice over from 20, will at laſt fall upon 81 74 Feet, the true Content

§ 4. *The meaſuring of Round Timber, whoſe Baſes are unequal*

The cuſtomary way of meaſuring Round Timber (as has been ſaid before) is to take a fourth Part of the Girt in the middle of the Piece, for the Side of a mean Square

But this way has been prov'd to be erroneous in Timber that is all the Length of an equal Thickneſs, and it muſt of Neceſſity be much more ſo in Timber that is tapering, and the greater will the Error be, the more tapering the Timber is For to an Error in the laſt foregoing Section, there will be added the Error in the preceeding Section, therefore in order to meaſure all ſuch Timber according to Art and Truth, ſuch a Piece ought to be conſidered as a *Fruſtum* of a Cone, and ſhould be meaſured by Rules given for meaſuring that, by which Rules the following Examples are wrought

Example 1 If a Piece of Timber be 9 Inches Diameter at the leſſer End, and 36 Inches at the other End, and 20 Feet in Length, how many Feet of Timber does it contain?

```
      36    36 } Subtract.          7854
       9     9 }                     567
     ----  ---                     -------
Rect. 324    27 Difference          54978
             27                    47124
            ---                   39270
            189                   ---------
            54                    445 3218 a mean Area.
            ---                          24
         3)729 the Square.         ---------
            ---                    178̇12872
            243 one third          8906436
            324 Rectangle add      ---------
            ---             144)10687 7232(74 22
            576                   ------
                                   607
                                    317
                                     292
      Anſwer 74.22 Feet.            ---
                                      4
```

Or thus, by Feet and Inches.

F.	I.	
3	0	
0	9	
2	3	Rect.

F.	I.		
2	3		Difference.
2	3		
4	6		
0	6	9	
5	0	9	the Square.
1	8 .	3	one third.
2	3	0	Rect added
3	11	3	a mean Sq.

F. I. P.

Then as 14 is to 11, ſo is 3 . 11 : 3 to the Area.

11

7)43 · 3 9

2) 6 : 2 3

3 · 1 : 1 : 6

6

18 · 6 : 9 : 0

4

74 · 3 : 0 · 0

Here inſtead of dividing by 14, I divide by 7 and by 2, becauſe twice 7 is 14

And inſtead of multiplying by 24 Feet (the Length) I multiply by 6 and by 4, becauſe 6 times 4 is 24

By Scale and Compaſſes, this is too troubleſome.

Example 2 If a Piece of Timber be 136 Inches in Circumference at one End, and but 32 Inches Circumference at the other End, and 20 Feet in Length, how many Feet of Timber does that Piece contain?

136
32
272
408
4352

136
32
104 Difference.
104
416
104
3)10816 the Square.
3605 333 one third.
4352 Rectangle add
7957 333 a mean Circum. ſquar'd.
.0 .958
63658664
39786665
71615997
55701331
633 24456014 the mean Area.
21
633 24456014
12664 8912028
13298 13576294

144)13298 13(92 34
338
501
693
117
Anſwer 92 34 Feet.

By Feet and Inches thus.

F	I	
11 .	4	
2	8	
22	8	
7 .	6	8
32	2 :	8

F	I			
8	8			Difference
8 .	8			
69	4			
5	9	4		
3)75 .	1	4		the Square.
25	0	5	4	
30	2	8	0	
55	3	1	4	the Sq of the (Circumference.

		F	I	P	S	
88	7	55	3	1	4	the mean Area.
					7	
		11)386	9	9	4	
		8) 35	1	11	9	
		4	4	8	11	the mean Area
					7	
		30	9	2	5	
					3	
		Fact 92	3	7	3	

The Price of felling and hewing of Timber] They have 1 s and 14 *d per* Load for felling of Timber, and about 3 *s per* Load for hewing

How much Timber goes to a Square of Framing] Mr *Leybourn* tells us that 20 Foot of ſolid Timber (cut into convenient Scantlings) will compleat a *Square* (*i e* 100 Superficial Feet) of any Building great or ſmall, *i e* the Carcaſs, *viz* outſide Frame, Partitions, Roof and Floors

TONDINO [in *Architecture*] See *Tore*

TOP-BEAM See *Collar-Beam*

TORE } [in *Architecture*]
TORUS } is a thick, round Moulding, us'd in the Baſes of Columns

Columns It is the bigneſs that diſtinguiſhes the *Torus* from the *Aſtragal*

TORSEL See *Taſſels*

TRACTRIX [in *Geometry*] a curve Line, call'd alſo *Catenaria*

TRABEATION is the ſame as *Entablement*

TRAMMEL, an Iron moving Inſtrument in Chimneys, whereon they hang the Pot over the Fire

TRANSMISSION [in *Opticks*, &c] The Act of a tranſparent Body, paſſing the Rays of Light through its Subſtance, or ſuffering them to paſs, in which Senſe, the Word ſtands in Oppoſition to Reflection

TRANSOM [in *Building*] a Piece that is fram'd croſs a double Window-light.

Mr *Wing* ſays, Tranſom-Windows in great Buildings, are worth 6 *s* 9 *d* or 7 *s per* Window

TRANSMUTATION [in *Geometry*] is the reducing or changing one Body into another of the ſame Solidity, but of a different Figure, as a Triangle into a Square, a Pyramid into a Parallelopiped, &c

TRANSVERSE, Going acroſs from the right to the left

TRAPEZIUM, is a Figure having four unequal Sides and oblique Angles See *Pl Fig* 3

To find the Area or Superficial Content

The RULE

Add the two Perpendiculars together, and take half the Sum and multiply that half Sum by the Diagonal, or multiply the whole Sum by half the Diagonal, and the Product will be the Area, or

You may find the Area's of the two Triangles A B C, and A C D (by the Rules for Triangles) and add thoſe Area's together, and the Sum will be the Area of the *Trapezium* See *Triangle*

D F = 30 1
D E = 24 5
Sum 54 6
Half 27 3
A C = 80 5
1365
2184
Area 2197 65

Let *A B C D* be a *Trapezium* given, the Diagonal of which is 80 5, and the Perpendicular *B F* 30 1, and the Perpendicular *D E* 24 5 Theſe two being added together, the Sum is 54 6 the half of which is 27 3 which multiply'd by the Diagonal 80 5, the Product will be 2197 65, which is the Area of the *Trapezium*, or

If 40 25 half the Diagonal, be multiply'd by 54 6 the whole Sum of the Perpendiculars, the Product will be 2197 65, the ſame as before

By Scale and Compaſſes

Extend the Compaſſes from 2 to 54 6, and that Extent will reach from 80 5 to 2197 65, the Area.

Demonſtration.

This Figure $ABCD$ is compos'd of two Triangles, the Triangle ABC is half the Parallelogram $AGHC$ alſo the Triangle ACD is equal to half the Parallelogram $ACIK$ as is prov'd.

Wherefore the *Trapezium* $ABCD$, is equal to half the Parallelogram $GHIK$ See *Triangle*

To find the Area $HI = BF + DE$, therefore half $HI \times AC$ $(= KI = GH) =$ Area of the *Trapezium* which was to be prov'd

To TRAVERSE [in *Joinery*] ſignifies to plane a Board or the like, a croſs the Grain

TRAVERSE *Tile* See *Tile*

TRELLIS, an Aſſemblage or ſetting together of wooden or iron Bars, which croſs one another in a ſtrait Line or ſlopingly, the Uſe of it being for Wall-Fruit Trees You muſt firſt cramp ſome Hooks, checkerwiſe into the Wall, three Foot diſtant from one another, leaving two Inches jutting out, to ſet the Poles or Props upon Oak being the moſt laſting, is moſt in requeſt, provided there be no Sap in it, having gotten together a ſufficient Quantity of Props, the Carpenter muſt make them ſmooth and ſtrait, without weakening them, and place them on Hooks, one over another, the Square ought to be ſeven Inches wide and eight high, an oblong Square will be more graceful than one that is perfect, you may faſten them together with Wire, and when the *Trellis* is finiſh'd, if the Props are painted in ſome Oil Colour, it will make them laſt the longer

There is another Sort of *Trellis* made of Iron Wire, for which ſuppoſe the Wall where you are to make it be nine Foot, your Bearers muſt be of an equal Height, fix'd in three Rows, two Foot diſtant one from another, and muſt place your Poles upon every Row, each nine Foot long, join'd together at the Ends, and faſtened to the Bearers of every Row with an Iron Wire

Theſe Poles are to be continued the Height of the Wall, from ſix Fathom to ſix Fathom, tied to one of the Bearers of every Row, the Poles are put upon the Bearers, becauſe the Wire *Trellis* may be well tyed and faſtened

The Squares are to be made after the Manner of thoſe of Wood, that is, ſeven Inches long, and eight high, your Expence this way, will be two thirds leſs than the other, and the Work will laſt infinitely longer

If inſtead of Props, you made Uſe of Iron Rods, ſuch as Glaziers uſe in their Caſements, they would continue a long time ſerviceable

TRIANGLE [in *Geometry*] is a Figure comprehended under three Lines, and which conſequently has three Angles.

If the three Lines or Sides of the *Triangle* be right, it is ſaid to be a *plane* or *rectilinear Triangle*

If all the three Sides of the *Triangle* be equal, it is call'd an *equilateral Triangle*

If only two Sides of the *Triangle* be equal to one another, it is call'd an *Iſoſceles* or *Equicrural Triangle*

If all the Sides of the *Triangle* be *unequal*, it is call'd a *ſcalenous Triangle*

If one of the *Angles* of a *Triangle*, be a Right Angle, the *Triangle* is ſaid to be *rectangular*

If one of the Angles of a *Triangle* be obtuſe, the Triangle is ſaid to be *obtuſe angular*, or *amblygonous*.

If all the Angles be acute, the *Triangle* is ſaid to be *acute angular*, or *oxygonous*

If the three Lines of the *Triangles* be all Curves, the *Triangle* is ſaid to be *curvilinear*

If ſome of the Sides of a *Triangle* be right, and others curve, it is ſaid to be *mixtilinear*

TRIANGLE is a Figure having three Sides and three Angles

To find the Superficial Content of a Triangle

The RULE

Let the *Triangle* be of what Kind ſoever, multiply the Baſe by half the Perpendicular, or half the Baſe by the whole Perpendicular, or multiply the whole Baſe by the whole Perpendicular, and take half the Product, any of theſe three ways will give the Content

Let *ABC* be a right angled *Triangle*, whoſe Baſe is 14 1 Feet, and the Perpendicular 12 Feet, multiply 14 1 by 6, half the Perpendicular, and the Product will be 84 6 Feet, the Content or,

Multiply 14 1 by 12, the Product will be 169 2, the half of which is 84.6, the ſame as before *Fig* 4

14 1 Baſe
6 half Perpendicular

84 6 Product

14 1 Baſe
12 Perpendicular

169 2 Product

84 6 half

By Scale and Compaſſes

Extend the Compaſſes from 2 to 14 1, that Extent will reach the ſame way from 12 to 84 6 Feet, the Content

15 4 Baſe.
3 9 half Perpendicular.

1386
462

60 06 Product.

15 4 Baſe
7 8 Perpendicular

1232
1078

120 12

60 06

Let ABC (Figure 5) be an oblique-angled Triangle given, whoſe Baſe is 15 4, and the Perpendicular 7 8 If 15 4 be multiply'd by 3 9 (half the Perpendicular) the Product will be *60 06* for the Area or Superficial Content Or if the Perpendicular 7 8 be multiply'd into half the Baſe, 7 7, the Product will be *60 06* as before Or if the whole Perpendicular 7 8, the Product will be 120 12 which is the double Area, the half of which is *60 06* Feet, as before

By Scale and Compaſſes

Extend the Compaſſes from 2 to 15 4, that Extent will reach from 7 8 to *60 06* Feet, the Content

Demonſtration.

If AD (Fig 4) be drawn parallel to BC, and DC parallel to AB, the Triangle ABC ſhall be equal to the given Triangle ADC

Hence the Parallelogram $ABCD$ is double to the Triangle given, therefore half the Area of the Parallelogram is the Area of the Triangle.

7 7 half Baſe
7 8 Perpendicular

616
539

60 06

In Figure 5 the Parallelogram $ABEF$, is alſo double to the Triangle ABC, for the Triangle ACF is equal to the Triangle ACD, and the Triangle BCE is equal to the Triangle BCD, therefore the Area of the Parallelogram is double to the Area of the given Triangle, which was to be prov'd

To find the Area of any Plain Triangle, by having the three Sides given, without the Help of a Perpendicular

The RULE

Add the three Sides together, and take half that Sum, then ſubtract each Side ſeverally from that half Sum This being done, multiply that half Sum and the three Differences continually, and out of the laſt Product extract the *Square* Root, which Square Root ſhall be the Area of the Triangle ſought

Example Let ABC *Fig 6* be a Triangle, whoſe three Sides are as follows, *viz* AB, 43 5. AC 20 5 and BC 31 2, the Area is required

Sides

Sides	Differences
43 3	4 2
31 2	16 3
20 5	27 0

Sum 95 0

Area 296 31. 47 5 half Sum
27 Difference.

3325
950

1282 5 Product
16 3 Difference

38475
76950
12825

20904 75 Product.
4 2 Difference.

4180950
8361900

8799 9500

. . . . .
87799 9500(296 31
4

49)477
441

586)3699
3516

5923)18395
17769

59261)62600
59261

3339 Remains.

Demonſtration.

In the Triangle BCD, *Fig* 7 if from the half Sum of the Sides you ſubtract each particular Side, and multiply the half Sum and the three Differences together, the ſquare Root of the Product ſhall be the Area of the Triangle

Firſt, By the Lines B I, C I, and D I, biſſect the three Angles, which Lines will all meet in the Point I, by which Lines the given Triangle is divided into three new Angles C B I, D C I, and B D I, the Perpendiculars of which new Triangles, are the Lines A I, E I and O I, being all equal to one another, becauſe the Point I is the Centre of the inſcrib'd Circle, (by *Euclid Lib IV Prop* 4) wherefore to the Side B C, join C F equal to D E or D O, ſo ſhall B F be equal to half the Sum of the Sides, *viz* $= \frac{1}{2} BC + \frac{1}{2} BD + \frac{1}{2} CD$

And $BA = BF - CD$, for $CA = CO$ and $OD = CF$ therefore $CD = AF$ and $AC = BF - BD$ for $BE = BA$ and $ED = CF$ Therefore $BD = BA + CF$ and $CF = BF - BC$

Then make $CK = CF$ and draw the Perpendiculars F H, G H, and K H, and extend B I to H, becauſe the Angles FCK more F H K are equal to two Right Angles (for the Angles F and K are Right Angles) equal alſo to $FCK + ACO$ (by *Euclid* 1 13)

And the Angles $ACO + AIO$ are equal to two Right Angles, therefore the Quadrangles F C K H, and A I O C are alike, and the Triangles C F H, and A I C are alſo ſimilar, and the Triangles BAI, and B F H are alſo ſimilar

From this Explanation it appears that the Square of the Area of the given Triangle will be $BFq \times IAq = BF \times BA \times CA \times CF$ In Words

The Square of B F (the half Sum of the Sides) multiply'd into the Square of I A ($= IF = IO$) will be equal to the ſaid half Sum multiply'd into all the three Differences

For I A B A F H B F, and I A C F A C F H, becauſe the Triangles are ſimilar By *Euclid, Lib VI Prop* 4.

Wherefore multiplying the Extreams and Means in both, it will be $IAq \times BF \times FH = BA \times CA \times CF \times FH$, but F H being on both Sides of the Equation, it may be rejected, and then multiply each Part by $BFq \times IAq = BF \times BA \times CA \times CF$ which was to be demonſtrated See the *Plate*

TRIANGULAR *Compaſſes* are ſuch as have three Legs or Feet, whereby to take off any Triangle at once

TRIANGULAR *Numbers* are a kind of Polygonous Numbers, being the Sums of Arithmetical Progreſſions, the Difference of whoſe Terms is 1: thus

1 2 3 4 5 6
1 3 6 10 15 21

TRIDENT [with *Mathematicians*] is us'd for a kind of Parabola, by which *Cartes* conſtructed Equations of ſix Dimenſions.

TRIGLYPHS [in *Architecture*] a Sort of Ornament repeated at equal Intervals in the *Doric* Freeze, or they are a kind of Steps (in the *Doric* Freeze) between the Metopes

TRIGLYPHS The ordinary Proportion of them is one Module in Breadth, and one and a half in Height But in Regard theſe Meaſures occaſion a Diſproportion in the Intercolumniations of Portico's (a thing particularly obſervable in *Vignola*, who makes the Pillars there five Modules broad) M *Le Clerc* accommodates the Proportion of his, *i e* the Triglyphs, to that of the Intercolumniations, thinking it more reaſonable to make the little Parts correſpond to the greater, than the greater to the leſs, and yet is of Opinion, that his Triglyphs, tho' different from the ordinary ones, are not inferior to them in Beauty

When the *Triglyphs* and *Metopes* follow each other regularly, the Columns muſt only ſtand one by one, excepting thoſe of the inner Angles, which ought always to be accompanied with two others, one on each Side, from which the reſt of the Columns may be plac'd at equal Diſtances from each other, and it is to be obſerv'd, that theſe two Columns, which accompany that of the Angle, are not leſs neceſſary, on Account of the Solidity of the Building, than of the regularity of the Intercolumniations

TRIGON [in *Geometry*] a Triangle

TRIGONOMETRY, is the Art of finding the Dimenſions of the Parts of the Triangle unknown, from other Parts known Or it is the Art whereby from any 3 Parts of a Triangle given, to find the three other Parts

Plain TRIGONOMETRY, is the Art whereby, from any three given Parts of a plain Triangle, we find all the reſt

Thus, e g from two Sides A B *and* A C, *and an Angle* B, *we find by* TRIGONOMETRY, *the other Angles* B *and* C, *with the third Side* B C *Plate, Fig* 1.

A *Chord* of an Arch or Angle, is a right Line A B, dividing the whole Circle into two Parts, and ſubtends both Segments *Fig* 2

Hence, the greateſt Chord that can be drawn in a Circle, is the Diameter

Hence alſo, all the Chords of Arches, greater than a Semicircle, are leſs than the Diameter

A *right Sine* A D, of the Arch A F or A I, is one half of the Chord A B of the double Arch A F B or A I B

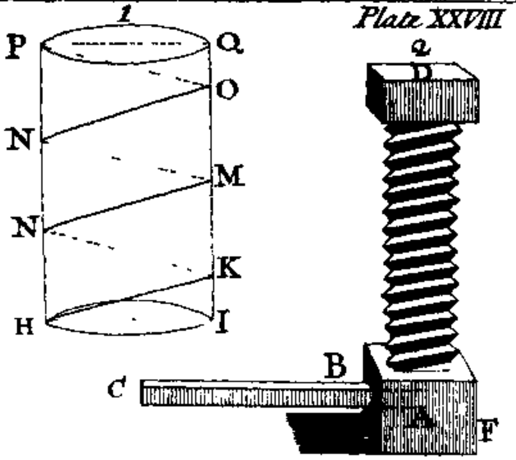
Hence, the Sine A D *is perpendicular to the Radius* E C, *conſequently, all Sines ſtanding upon the ſame Radius, are parallel between themſelves*

A *whole Sine*, is the Radius H C, or the Sine of the Quadrant H F

A *verſed Sine*, is that Part of the Radius E D, or D I, intercepted betwixt the right Sine A D, and the Arch A E or A I

Hence, the greateſt verſed Sine, is the Diameter E I

Plate XXVIII



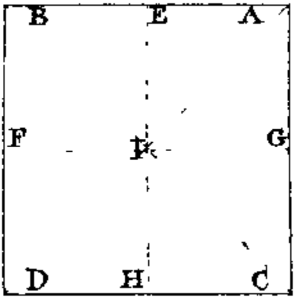
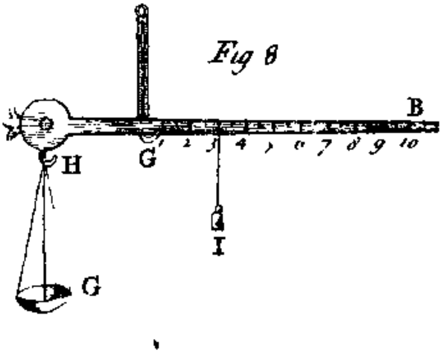


Fig 6

Fig 8



TRIGLYPHS [in *Architecture*] a Sort of Ornament repeated at equal Intervals in the *Doric* Freeze, or they are a kind of Steps (in the *Doric* Freeze) between the Metopes

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When the *Triglyphs* and *Metopes* follow each other regularly, the Columns muſt only ſtand one by one, excepting thoſe of the inner Angles, which ought always to be accompanied with two others, one on each Side, from which the reſt of the Columns may be plac'd at equal Diſtances from each other. and it is to be obſerv'd, that theſe two Columns, which accompany that of the Angle, are not leſs neceſſary, on Account of the Solidity of the Building, than of the regularity of the Intercolumniations

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Plain TRIGONOMETRY, is the Art whereby, from any three given Parts of a plain Triangle, we find all the reſt

Thus, e g *from two Sides* A B *and* A C, *and an Angle* B, *we find by* TRIGONOMETRY, *the other Angles* B *and* C, *with the third Side* B C *Plate*, *Fig* 1.

A *Chord* of an Arch or Angle, is a right Line A B, dividing the whole Circle into two Parts, and ſubtends both Segments *Fig* 2

Hence, the greateſt Chord that can be drawn in a Circle, is the Diameter

Hence alſo, all the Chords of Arches, greater than a Semicircle, are leſs than the Diameter

A *right Sine* A D, of the Arch A F or A I, is one half of the Chord A B of the double Arch A F B or A I B

Hence, the Sine A D *is perpendicular to the Radius* F C, *conſequently, all Sines ſtanding upon the ſame Radius, are parallel between themſelves*

A *whole Sine*, is the Radius H C, or the Sine of the Quadrant H E

A *verſed Sine*, is that Part of the Radius E D, or D I, intercepted betwixt the right Sine A D, and the Arch A E or A I

Hence, the greateſt verſed Sine, is the Diameter E I

Since that the Arch A E *is the Meaſure of the Angle* ACE, *and* A I *is the Meaſure of its contiguous Angle* A C I, *but the Quadrant* H E *is the Meaſure of a Right Angle*, A D *will alſo be the right Sine, and* E D *the verſed Sine of the Angles* ACE *and* A C I, *but the whole Sine is the Sine of a right Angle.*

Therefore two Angles, which are adjacent, have the ſame Sine. Likewiſe obtuſe Angles have the ſame Sines, which their Complements have to two right ones.

A *Tangent* of an Arch A F is a right Line, E F touching the Circumference of the Circle, and is at right Angles to the Diameter F I, and limited by F C, called the Secant of the ſame Arch.

F E *is alſo the Tangent, and* F C *the Secant of the Angle* A C E, *and alſo of the Angle* A C I.

Therefore two adjacent Angles have the ſame Tangent and Secant.

The *Coſine*, is the Sine A G, the *Cotangent* F H is the Tangent, and the *Coſecant* F C is the Secant of the Arch A H, which is the Complement of the other Arch A F to a Quadrant.

The Complement of an Arch or Angle, is what it wants of a Quadrant, a Semicircle, or of a whole Circle. Thus 20 Degrees is the Complement of 70 Degrees to a Quadrant, because 20 Degrees is the Remainder of 70 Degrees ſubtracted from 90 Degrees. Alſo, 50 Degrees is the Complement of 130 to 180 Degrees, and 70 the Complement of 290 to 360 Degrees.

The Radius C A, with the Sine A D and Coſine D C, make a Triangle C A D, ſimilar to the Triangle C F E made by the Radius C E, Tangent E F, and Secant C F. Likewiſe the Radius, Cotangent and Coſecant, make another Triangle, ſimilar to the two former.

Hence as the Coſine is to the Sine, ſo is the Radius to the Tangent. That is, as C D : A D :: C A : E F.

As the Radius is to the Sine, ſo is the Secant to the Tangent. That is, as C A : A D :: C F : F E.

As the Sine is to the Radius, ſo is the Radius to the Coſecant. That is, as D A : C A :: H C : C F.

As the Tangent is to the Radius, ſo is the Radius to the Cotangent. That is, as F E : F C :: C H : F H.

Therefore the Rectangle, between the Tangent and Cotangent of any Arch, is equal to the Square of the Radius.

When a Triangle is given to be reſolv'd, firſt, we are to conſider, that there is in the Table of *Logarithms*, Sines, Tangents, and Secants, a Triangle exactly ſimilar and equal to that which is to be ſolved, and whoſe Sides are to one another in the ſame Proportion of thoſe of the Triangles propoſed.

Next, we muſt underſtand whatever *Ratio* one Side of the given Triangle has to the other Side about the ſame Angle,

conſicon[illegible]ed as Lengths, eſtimated or numbred by any known Meaſure As ſuppoſe, Inches, Yards, Miles, &c the very ſame has the two Sides about the ſame Angle, in the Triangles in the Tables, or in the tabular Parts, which two things, well underſtood, will lead us into the whole Myſtery of Trigonometrical Calculations

In eſtimating the Quantity of Sines, &c we aſſume Radius for Unity, and determine the Quantity of Sines, Tangents and Secants in Fractions thereof From Ptolomy's Almagest *we learn, that the Ancients divided the Radius into 60 Parts, which they called Degrees, and thence determined the Chords in Minutes, Seconds and Thirds, that is, in ſexageſimal Fractions of the Radius, which they likewiſe uſed in reſolving Triangles The Sines or half Chords, were firſt uſed by the* Saracens **Regiomontanus**, *firſt, with the Ancients, divided the Radius into ſixty Degrees, and determined the Sines of ſeveral Degrees in decimal Fractions thereof But he afterwards found it would be more commodious to aſſume Radius for one; and thus introduced the preſent Method into* Trigonometry *In common Tables of Sines and Tangents, the Radius is ſuppoſed to be divided into* 10,000,000 *Parts, beyond which we never go in determining the Quantity of Sines and Tangents Hence, as the Sine of a Hexagon ſubtends the ſixth Part of a Circle, and is equal to the Radius, the Sine of* 30 *Degrees, is* 5,000,000

TRIGONOMETRICAL PROBLEMS.

PROB I

The Sine A D *being given, to find the Coſine, or Sine Complement*, A G See *Pl Fig* 2

Becauſe that E C, the Sine of the ſame Arch E H, is perpendicular to H C and A G; the Sine of the Arch A H is perpendicular to the ſame HC; A G will be parallel to D C, and the Angle A G C a right Angle, [illegible]o A G C will be a right angled Triangle Wherefore, ſeeing A D and H C are perpendicular to E C, G C will be equal to A D If therefore from the Square of the Radius A C be ſubtracted the Square of the Sine A D, or G C, the Remainder will be the Square of the Coſine A G Whence if the ſquare Root be extracted, it will give the Coſine A G *e g* Let A C be 10,000,000, A D 5,000,000, A G will be 8,660,254, the Sine of 60 Degrees

PROB II

The Sine A D *of the Arch* A E *being given, to find the Sine of half that Arch Fig* 2

Find the Chord of the Arch A F, for half of this is its Sine Thus, *e g* D G and A D, as in the preceding Problem, we ſhall find the Sine of half the Arch A E, or the Sine of 15 Degrees = 2,588,190

PROB III

The Sine D G *of the Arch* D F

D F being given, to find the Sine D E *of the double Arch* DB. *Fig* 3

Since the Angles at E and G are right Angles, and the Angle B is common to both Triangles, BCG and DEB, BC CG BD DE Wherefore CG being found by the ſecond Problem, and BD being double of DG, DE is found by the Rule of Proportion

Hence, CB 2CG BD 2DE, *that is, the Radius is double to the Coſine* [illegible] *one half of the Arch* DB *as the Subtenſe of the Arch* DB *is to the Subtenſe of double the Arch* *Alſo, as* CB 2CG | 2BG 2DE | BG DE $\frac{1}{2}$ CB CG *Wherefore, the Sine of any Arch, and the Sine of its Double being given, the Coſine of the Arch it ſelf is given*

PROB IV.

The Sines FG *and* DE *of the Arches* FA *and* DA, *whoſe Difference* DF *is not greater than* 45 *Minutes, being given, to find any intermediate Sine, as* I L *Fig* 4

To the Difference FD of the Arches, whoſe Sines are given, the Difference of the Arch I F, whoſe Sine is required, and the Difference of the given Sines D H, find a fourth Proportional This added to the leſs given Sine F G, the Aggregate will be the Sine required.

PROB. V.

The Sines B D *and* E F *of the two Arches* A B *and* A F, *being given, to find the Sine* BF *of the Arch of half the Difference*

Subtract the leſſer Sine B D from the greater E F, and the Remainder will be F K From the given Sines BD and E F, find the Coſines B I and F H, by Problem I, ſubtract the leſſer Coſine F H from the greater B I, the Difference will be B K. Extract the ſquare Root from the Sum of the Difference of the Squares, the Remainder will be BF, the half of which is the Sine ſought.

PROB. VI

To find the Sine of 45 *Degrees. Fig* 2

Let HI be a Quadrant of the Circle, then will HCI be a Right Angle, conſequently the Triangle, rectangular: Therefore $HI^2 = HC^2 + CI^2$ $= HC^2$, wherefore, ſince HC the whole Sine, is 10,000,000; if from $2HC^2$ ſquared 200, 000 000,000,000 be extracted, the ſquare Root 14,142,136, the Chord H I will be the Remainder, whoſe half 7,071,068, the Sine of 45 Degrees required.

THEOREM VII.

In ſmall Arches, the Sines and Tangents of the ſame Arches are nearly to one another, in a Ratio of Equality Fig 5.

The Triangles C E D and CBG being equiangular, CE: CB ED BG, but as the Point E approaches B, E B will vaniſh in reſpect of the Arch B D.

B [illegible] Whence CE will become [illegible] equal to C B and ſo E D will [illegible] be nearly equal to BG If EB be leſs than the $\frac{1}{10\,000\,000\,000}$ of the Radius, then the Difference between the Sine and the Tangent will alſo be leſs than the $\frac{1}{10\,000\,000\,000}$ Part of the Tangent

Since any Arch is leſs than the Tangent, and greater than its Sine, and the Sine and Tangent of a very ſmall Arch, are nearly equal, it follows, that the Arch will be nearly equal to its Sine, and ſo in very ſmall Arches it will be, as Arch is to Arch, ſo is Sine to Sine.

PROB VIII

The Sine of one Minute or 60″ F G *being given, to find the Sine of one or more Seconds* M N. *Fig* 4.

Since the Arches A M and A F are very ſmall, A M F may be taken for a right Line, without any ſenſible Error in the Decimal Fractions of the Radius, wherein the Sine is expreſſed, that is, the Arches A M and A F, may be taken proportional to their Chords Wherefore, ſince M N is parallel to FG AF FG AM MN Therefore A F, F G and A M being given, M N is eaſily had

PROB IX

To find the Sine of the Arch of one Minute

The Subtenſe of 60 Degrees is equal to the Radius, ſo the half of the Radius will be the Sine of the Arch of 30 Degrees Wherefore, the Sine of the Arch of 30 Degrees being given, the Sine of the Arch of 15 Degrees may be found, (by Prob II) and ſo on till twelve Biſections being made, we come to an Arch of 52^{2}, 44^{3}, 03^{4}, 45^{5}, whoſe Coſine is near equal to the Radius, in which Caſe the Arches are proportional to their Sines And ſo, as the Arch 52^{2}, 43^{3}, 03^{4}, 45^{5}, is to an Arch of one Minute, ſo ſhall the Sine before found, be to the Sine of one Minute, and when the Sine of one Minute is found, then the Sine and Coſine of two Minutes will be had

PROB X

The Sine A D *of the Arch* A E, *being given, to find the Tangent* E F, *and the Secant* F C *of the ſame Arch Fig* 2

Becauſe the Sine A D, and Tangent E F are perpendicular to the Radius F C, A D will be parallel to E F Wherefore, as the Coſine D C is to the Sine A D, ſo is the whole Sine to the Tangent E F Alſo, as the Coſine D C is to the whole Sine A C, ſo is the whole Sine E C to the Secant C F

PROB XI

To conſtruct a Canon of Sines

The Sines of 30°, 15°, 45° and 36°, (which we have already ſhewn how to find) being had, we can thence conſtruct a Canon of all the Sines to every Minute, or even a Second For from the Sine of 36°, we find thoſe of 18°, 9°, 4° 30 and 2° 15 (by Prob II) the Sines of 54°, 72°, 81°, 85° 30 and 87°45, &c (by Prob I) Again, for the Sine of 45° find the Sine 22°30, 11°15, &c From the Sines of 30° and the Sines of 54° find the Sine of 12° From the Sine of 12°, find the Sines of 6°, 3°, 1°30, 4578°, &c From the Sine of 15° find the Sine of 7°30 30°45, &c till you have 120 Sines, ſucceeding each other orderly at an Interval of 45 Minutes Between theſe find the intermediate Sines (by Prob V) Thus will the Canon be compleat

PROB XII

To find the Logarithms of any given Number

The firſt Page of the annexed *Tables of Logarithms* contains all the natural Numbers in their proper Order, from 1 to 100 And againſt every one of theſe Numbers is plac'd its *Logarithm*, with its *Index* before it---Thus againſt the Number 28, its Log is 1 447158, and againſt the Number 89, its Log is 1 949390 and ſo on for the reſt In the firſt Column of all the following Pages, under *Num* the natural Numbers proceed in their due Order, from 100 to 1000 And in the next Column, under 0, againſt every one of theſe Numbers, is the decimal Part of its Logarithm, without any Index, to which its proper Index muſt be prefixed, according as the natural Number uſed requires, *e g* againſt the Number 856, under 0, is 932474, to which if 2 the Index of 856 be prefixed, it will be 2 932474, the compleat Logarithm of 856.

The other five Columns of each Page, contain the Logarithms of all Numbers, from 1000 to 10000 Thoſe in the Left-hand Pages are diſtinguiſhed on the Top of the Columns with the Figures 0 1 2. 3 4, and thoſe in the Right-hand Pages with 5 6 7 8 9 So that to find the Logarithm of any Number between 1,000 and 10,000, as ſuppoſe of 5 468 ſeek for the three firſt Figures, *viz*. 546, in the firſt Column under *Num* and for the laſt Figure, *viz* 8, at the Top. Then in the Column under the laſt Figure 8, and over againſt the three firſt Figures 546, there is 737829, to which if 3, the Index of 5 468, be prefixed, the compleat Logarithm thereof will be 3 737829, and ſo for any other Logarithm of any propoſed Number, not exceeding 10,000 But if the propoſed Number be above 10,000, *which is the Limits of the annexed Table*, then the Logarithm of that Number muſt be found, by the Help of the *common Difference* of the Logarithms, which is the laſt Column of every Page under *Diff* Thus

Find the Logarithms of the firſt four Figures of the given Number, without its Index, as above, and multiply the common Difference which ſtands againſt the Logarithm, under Diff *with the other Figures of the given Number, caſting off ſo many Figures of that Product as* *as there are in the Multiplicator; then add the remaining Figures of that Product to the Logarithm of the firſt four Figures, and to their Sum prefix the proper Index; and you will have the compleat Logarithm required*

Suppoſe it were required to find the Logarithm of 698,476 Firſt, the Logarithm of 6,984 is found in the Table, as above, to be 844,104 and againſt it, under *Diff* is 62 This 62 being multiplied with 76, the other two Figures of the given Number, produces 4 712 Cut off 12, *viz*, the two laſt Figures, and then add 47 to the Logarithm laſt found, and the Sum will be 844,151, to which prefixing 5, the proper Index of the given Number 698,476, it will be 5 844,151, the Logarithm required

PROB XIII

To find the Number to any given Logarithm

Omit the Index of the given Logarithm, and then ſeek it in the Table of Logarithms, and if exactly found there, then the Number in the firſt Column under *Num* with that on the Top, over Logarithm, will be the Number required But if the given Logarithm without its Index, cannot be exactly found in the Table, then the proper Number agreeing to that Logarithm may be found by the Help of the common Difference of Logarithms Thus

From the given Logarithm ſubtract the next leſs, and to the Remainder annex Cyphers; then divide it by the common Difference found againſt the next Logarithm, under Diff *and the Quotient will be a Number that muſt be annex'd to the Number already found againſt the next leſs Logarithm, according as the Index of the given Logarithm denotes*

Suppoſe, 5 660279 were a given Logarithm, and it were required to find the natural Number anſwering it

The Number ſought, muſt conſiſt of ſix Places of Figures in whole Numbers, as appears by its Index 5, which being omitted, ſeek in the Table of Logarithms for 660279, but not finding it exactly there, take the next leſs to it, *viz* 660201 ſtanding under 3 and againſt 547 Therefore the firſt four Figures of the Number ſought muſt be 4,573, and the common Difference found againſt 660201, under *Diff* is 95

Then for the Logarithm 660279
Subt the next leſs, *viz* 660201

Remains 78

To which annex two Cyphers, becauſe there is yet wanting two Places of Figures, and it will be 7,800, which being divided by the common Difference 95, the Quotient will be 82, which muſt be annexed to 4 573, and the Sum will be 457, 382, the Number anſwering to the given Logarithm 5 660279 Thus the Logarithm of any given Number may be eaſily found, altho' it exceeds the Limits of the Table by 1,203 Places of Figures, and alſo the Number agreeing to any given Logarithm, without the Help of ſuch a Table of proportional Parts, as is uſually inſerted along with the Table of Logarithms for that Purpoſe.

PROB. XIV.

Having given a ſhort Deſcription of Sines, Tangents, &c. we ſhall here ſhew the Geometrical Conſtruction of thoſe and other Scales commonly uſed in projecting the Sphere in Plano and in Trigonometry, Navigation, Dialling, and other Parts of practical Mathematicks, as they are deduced from a Circle. *Fig.* 6.

Upon a Sheet of fine Paſteboard, or ſuch like Matter, deſcribe a Circle A B D C with any Radius, which croſs at right Angles with the Diameters A B and C D, then continue A D to G, and upon the Point B raiſe B F perpendicular to C B. Draw the Chord A B, and divide the Quadrant A B into nine equal Parts, ſetting the Figures 10, 20, 30, &c. to 90, each of which nine Parts again ſubdivide into 10 equal Parts, and then the Quadrant will be divided into 90 Degrees. Set one Foot of the Compaſſes in the Point A, transfer the ſaid Diviſions to the Chord Line A B, and ſet thereto the Figures 10, 20, 30, &c. and the Line of Chords A B will be divided.

To project the *Sines*, divide the Arch B D into 90 Degrees; from each of which Degrees, let fall Perpendiculars on the Semi-Diameter E B, which Perpendiculars will divide E B into a Line of Sines, to which ſet the Numbers 10, 20, &c.

To project the *Line of Tangents*, from the Centre E, and thro' every Diviſion of the Arch B D, draw the right Lines cutting B F, which will divide it into a Line of Tangents, ſet thereto the Numbers 10, 20, &c.

To project the *Line of Secants*, transfer the Diſtances E 10, E 20, &c. from the Tangent Line, upon the Line EG, and ſet thereto the Numbers 10, 20, &c. The Line EG will be divided into Line of Secants.

To project the *Semi-tangents*, draw Lines from the Point C thro' every Degree of a Quadrant AB, and they will divide the Semi-diameter A E into a Line of Semi-tangents; but becauſe the Semi-tangents on Scales run to 160 Degrees, continue the Line AE, and draw Lines from the Point C thro' the Degrees of the Quadrant CA, cutting AE, and you will have the Line of Semi-tangents to 160 Degrees, &c.

To project the *Rhumb line*, from every eighth Part of the Quadrant AC, ſet one Foot of the Compaſſes in A, deſcribe an Arch cutting the Chord AC, which will divide AC into a Line of whole Rhumbs.

To project the *Line of Longitude*, draw HD equal and parallel to the Radius CE, which

divide

divided into 60 equal Parts, every 10 of which, number. Now from every one of theſe Parts let fall Perpendiculars to CE, cutting the Arch CD, and having drawn the Chord CD, with one Foot of the Compaſſes in D, transfer the Diſtances from D to each of the Points in the Arch CD on the Chord CD, and ſet thereto the Numbers 10, 20, *&c* and the Line of Longitude will be divided

Theſe are all the Lines commonly put upon one Side of the Plain Scale, except equal Parts, which want no Deſcription And on the other Side is a Decimal or Diagonal Scale, on which an Inch, or ſome Part thereof, as ½ or ¼ is divided into 100 equal Parts, by Diagonals

Of the Uſes of the Chords, Sines and Tangents, &c *upon the Rule*

The Chords are to lay off the Quantity of an Angle deſired upon a given Point in a right Line, and to meaſure the Quantity of an Angle already laid down The firſt is done, by taking the Extent of 60 Degrees of Chords between the Compaſſes, and deſcribing an Arch about the angular Point, then laying off the Number of Degrees propoſed, upon the ſaid Arch, and drawing a right Line from the angular Point And the latter, by making an Arch of 60 Degrees of Chords about the angular Points, and then taking the Chord of the ſaid Arch, between the Compaſſes, and meaſuring it on the Line of Chords.

Example. To make an Angle of 30 Degrees on the Point A, Take 60 Degrees of Chords in the Compaſſes, and ſetting one Foot in A, deſcribe the Arch DC, then take off 30 Degrees from the Chords, lay them off from D to C, and draw the Line AC The Angle CAB will be 30 Degrees, *Fig* 7

To meaſure an Angle, ſuppoſe CAB Take 60 Degrees of Chords, between the Compaſſes, and caſting one Foot in A, deſcribe the Arch CD; then take the Diſtance from C to D, which, meaſured on the Chords, will reach to 30 Degrees, the Quantity of the Angle ſought

The Sines are to project the Sphere orthographically, *&c*

The Tangents, Half-Tangents and Secants, are uſed in finding the Centers and Poles of projected Circles in the Stereographical Projection of the Sphere, *&c*

The Rhumbs, are to lay down the Angles of a Ship's Way in Navigation

And the Line of Longitude determines, by Inſpection, how many Miles there are in a Degree of Longitude, in each ſeveral Latitude, as in the Latitude of no Degrees, that is under the Equator, 60 Miles make a Degree, in the Latitude of 40 Degrees, 46 Miles make a Degree, in the Latitude of 60 Degrees, 30 Miles make a Degree, in the Latitude of 80 Degrees, 10 Miles make a Degree

Having thus laid the Foundation, we ſhall next ſhew the Reſolution of all right lined

Triangles in as plain and familiar Method as poſſible

Of reſolving TRIANGLES

THEOREM I

In any right-angled Triangle if either of the Legs be made Radius, the other Leg will be the Tangent of its oppoſite Angle, *e g* If AD be made Radius, BD will be Tangent of the Arch d D = BAD, and if BD be made Radius, AD will be Tangent of the Angle B But if the Hypothenuſe AB be made Radius, the Legs BD and DA will be the Sines of their oppoſite Angles A and B *Fig* 8

THEOREM II

The Sides of every right-lined Triangle are in proportion to one another, as the Sines of their oppoſite Angles

In the Triangle ABC make AF = BC, and let fall the Perpendiculars from F and B to the Side AC, deſcribe the Arches HB and FI Then B D will be the Sine of the Angle at C, and F E the Sine of the Angle at A, and the Triangles A B D and AFE are ſimilar Therefore, AF AB FE BD, or as AB BD AF FE, and A F being equal to B C, and the two Perpendiculars being Sines, it will be, as the Side B C Side B A Sine of the Angle A Sine of the Angle C, as the Side A B Sine of the Angle C Side B C Sine of the Angle A *Fig* 9

THEOREM III

As the Sum of the Legs about an Angle, is to their Difference, ſo is the Tangent of half the Sum of the oppoſite Angles, to the Tangent of half their Difference

Produce, in the Triangle C F D, the Side F D, and make B F = C F, then B D will be the Sum of the Legs, and G D half the Sum, if you take from which the Leg F D, the Remainder G F = $\frac{1}{2}$ the Difference of the Legs, draw CB and biſect it in A, and draw A F, which will be perpendicular to it, and the Angle C A F = the Angle B F A, (by Prop 8 *Euclid* l 1) but the Angle C F B = the Angle F C D + the Angle D (by Prop 32 *Euclid l* 1) Therefore the An-Angle C F A = $\frac{1}{2}$ the Sum of the Angles F C D + D, draw A G, which will be parallel to C D, becauſe the Sides C B and B D are biſected in A and G; then draw E F parallel to CD, which will be parallel to A G, the Angle C F E = the alternate Angle F C D, the leſſer Angle of the Triangle, becauſe the Angle C F E = the Angles C + D and E F B = the Angle D, take from both the Angle D, then C F E = the Angle C, which taken from the Angle C F A = $\frac{1}{2}$ the Sum of the oppoſite Angles, leaves E F A = $\frac{1}{2}$ the Difference of the oppoſite Angles Now make A F Radius of a Circle, then F A is the Tangent of half the Difference, and A C the Tangent of half the Sum of the oppoſite Angles and the Triangles B A G, B E F and B C D are ſimilar, (by Prop 2 *Euclid* l 6) and conſequently the Sides are proportional Therefore,

BG GD BA AC
BG GF BA AE

Therefore, as GD, half the Sum of the Sides, is to GF Half their Difference, ſo is AC, the Tangent of half the Sum of the oppoſite Angles, to AE the Tangent of half their Difference

But the Wholes are as their Halves Therefore the Sum of the Sides is to their Difference, as the Tangent of half the Sum of the oppoſite Angles, is to the Tangent of half their Difference *Fig* 10.

THEOREM IV

In any Triangle whatſoever, as ACB, *the Square of the Side* AB *oppoſite to an acute Angle* C, *is exceeded by the Squares of the other Sides*, AC *and* CB *by the Rectangle* BCF *twice taken, which Rectangle is contained under* BC, *one of the Sides comprehending the acute Angle* C *and the Line* FC, *intercepted between the Perpendiculars* AF, *let fall upon the Side* BC *from its oppoſite Angle* A, *and the acute Angle* C

The Square of $BC = 2$ Rectangles BFC and $FC + FB^2$ And $AC = CF + FA^2$ (by Prop 47 *Euclid* l 1) Wherefore, $BC^2 + AC^2 = 2BFC^2 + BF^2 + 2FC^2 + AF^2$ But $2BFC + 2FC^2 = 2BCF$ Therefore this being ſubſtituted for them, $BC^2 + AC^2 = 2BCF + BF + AF$ But $AF^2 + BF^2 = AB^2$ (by Prop 47 *Euclid*, *l* 1) Therefore this being ſubſtituted for them, $BC^2 + AC^2 = 2BCF + AB^2$. That is, $BC^2 + AC^2$ exceed AB^2 by $2BCF$. *Fig* 11.

The Theorem is true, altho' the Perpendicular fall without the Triangle And the Demonſtration is almoſt the ſame. For $AC^2 = BA^2 + CB^2 + 2CBF$. Add on both Sides, CB^2, then $AC^2 + CB^2 = AB^2 + CB^2 + 2CBF = AB^2 + 2BCF$ *Fig* 12.

From this Theorem, and the 47th Prop Euclid l 1 *we have the Meaſure of any Triangle whatſoever, whoſe three Sides are known, altho' the Area be altogether inacceſſible. For by the Help of theſe Theorems the Perpendicular is known, altho' the Impediments of the Place ſhould not allow us to mark it out But note, That the Perpendicular, multiplied by half the Side on which it falls, produces the Area of the Triangle*

Let there be any Triangle, as ABC, *having its Sides known It is required, to find the Perpendicular* AF *falling from the Angle* A *upon the oppoſite Side* BC *Take the Square of the Side* AB, *oppoſite to the acute Angle* C, *out of the Sum of the Squares* AC *and* BC *By the laſt Theorem, the Remainder ſhall be the Rectangle* BCF *twice taken Divide half of the Remainder, that is, the Rectangle* BCF, *by the known Side* BC, *thence will ariſe the right Line* CF *Take the Square of the Line* CF, *out of the Square of* AC *The Remainder will give the Square of* AF, *whoſe ſquare Root will give the Perpendicular* AF *Fig* 12

CASE

CASE I

The two acute Angles B *and* C, *and the Baſe* B A, *being given, to find the Perpendicular* CA

1 By making the Hypothenuſe B C Radius.

As the Sine of the Angle C at the Perpendicular 56° 15′	9 9198464
Is to the Baſe AB 121 394	2 0841992
So is the Sine of the Angle B at the Baſe 33° 45′	9 7447390
	11 8289382
To the Perpendicular AC 81 113	1 9090918

2 By making the Baſe AB Radius, *Fig* 13

As Radius A B 45° - - - -	10 0000000
Is to the Baſe BA 121 394	2 0841992
So is the Tangent of the Angle B 33° 45′	9.8248926
To the Perpendicular AC 81 113	1 9090918

3 By making the Perpendicular AC Radius *Fig* 14

As the Tangent B A of the Angle C at the Perpendicular 56° 15′	10 1751074
Is to the Radius A C 45°	10 0000000
So is the Baſe AB 121 394	2 0821992
To the Perpendicular A C 81 113	1 9090918

In making the Proportions for finding the Sides or Angles of a plain Triangle, it muſt be obſerved, that every Side of a plain Triangle has two Names, and that each Side has one of thoſe Names fixed, *viz* the *Hypothenuſe*, the *Perpendicular* and *Baſe* The other Names are precarious, according to the Side made Radius, and are called the Words on the ſeveral Sides Thus, when the Hypothenuſe is made Radius, then the Word or the Hypothenuſe is Radius, and the Word on the Baſe is the Sine of its oppoſite Angle, as alſo, the Word on the Perpendicular is the Sine of its oppoſite Angle, but when the Perpendicular is made Radius, then the Word on the Baſe is the Tangent of its oppoſite Angle, and the Word on the Hypothenuſe is the Secant of the ſame Angle, and when the Baſe is made Radius, then the Word on the Perpendicular is the Tangent of its oppoſite Angle, and the Word on the Hypothenuſe is the Secant of that Angle These Things being obſerved, the Way to form a Proportion to find the Side of a Triangle, is thus

Firſt, Suppoſe one Side of a

Triangle to be made Radius, and obſerve, as above, the Word on the ſeveral Sides, the Proportion will be,

As the Word on the Side given,
Is to the given Side,
So is the Word on the Side required,
To the Side required

Thus we ſee that what is ſought muſt always ſtand in the fourth or laſt Place, and therefore, ſince the Perpendicular is ſought, that muſt be the laſt of the four Terms, place it then with a Point of Interrogation after it, to ſhew it is required

In the Rule of Proportion, the ſecond and fourth Term being always of the ſame Nature, and the Perpendicular being a Length ſought, and the Baſe the only Length given, the Baſe therefore muſt be in the ſecond Place, and is to be wrote with four Points after it thus to ſhew that the Proportion disjoins there

Again, we are here to obſerve, that the Nature of Logarithms, or their Proportion to one another, is ſuch, that Addition ſerves inſtead of Multiplication, and Subtraction for Diviſion. therefore the Logarithms of the two laſt Terms being added together, and from the Sum, the Logarithm of the firſt Term being ſubtracted, the Remainder 1 9090918 will be the Logarithm of the fourth Term, and the Number anſwering to that Logarithm is 81 113, which is the Perpendicular A C required

But where Radius is not in Proportion, it may be more readily done by Addition only; for, if inſtead of the firſt Term you ſet its arithmetical Complement, that is, to write down what each Figure wants of 9; thus the arithmetical Complement of 99198464, the firſt Term is 0,0801536, which is the ſame as ſubtracting it from 10, then add all the three Terms together, the Sum, abating the Radius, ſhall anſwer the Queſtion

2 To do the ſame by *Scale* and *Compaſſes* Always extend the Compaſſes from the firſt Term to the Term that is of the ſame Kind, whether it be the ſecond or third, that Extent will reach from the remaining Term to the Anſwer Thus, in the firſt Proportion, extend the Compaſſes from 56°15′ to 33°45′ in the Line of Sines, that Extent will reach in the Line of Numbers from 121 39 to 81 11 the Anſwer In the ſecond Proportion, extend the Compaſſes from 45° to 33°45′ in the Line of Tangents, that Extent will reach from 121 39 to 81 11 in the Line of Numbers In ſome Caſes it may be needful to uſe Croſs-work, that is, to extend from the firſt Term in the Line of Sines, to the ſecond in the Line of Numbers, or from the firſt Term in Tangents, to the ſecond in Numbers, *&c* But in moſt Caſes it is better to work by the Directions above, except when the Extent is too large for the Compaſſes

3 By the *Sliding Rule.* Suppoſe the Line of Sines on the Rule to be marked with SS,

and the Line of Sines on the Slider with S Then the firſt Proportion will be thus wrought Set 33°45′ on S to 56°15′ on SS, then againſt 121 39 on A, is 81 11 on B (A ſignifies the double Line of Numbers upon the Rule, and B the double Number on the Slider) The ſecond Proportion may be thus wrought Set 33°45′ in the Tangents to Radius, then againſt 121 39 on A, is 81 11 on B Or, if the Slider be ſo turned, as the Tangents and double Numbers may ſlide one by another, then the Radius may be ſet, *viz* 45° of Tangents to 121 39 in the Line of Numbers, then againſt 33°45′ in Tangents, is 81 11 in the Line of Numbers The third Proportion may be wrought as this laſt

To do the ſame Geometrically, Draw the Baſe B A, and from a Diagonal Scale, or Scale of equal Parts, take with the Compaſſes 121 39, and ſet from B to A, and upon A raiſe a Perpendicular, then take 60 Degrees from the Line of Chords with the Compaſſes, and ſet one Foot in B, deſcribe the Arch DF, and from the ſame Line of Chords 33°45 and ſet from D to E, and draw the Line D C, till it cut the Perpendicular in C Then if you meaſure A C by the ſame Scale you took B A from, you will find it 81 11, and if you meaſure B C, you will find it 146 *Fig* 15 The next Caſe will be ſo reſolved

CASE II

The two acute Angles B *and* C, *and the Baſe* B A *being given, find the Hypothenuſe* B C *Fig* 12

1 By making the Hypothenuſe B C Radius

As the Sine of the Angle C 56°15′	9 9198464
Is to the Baſe B A 121 594	2 0841992
So is the Radius 90° - -	10 0000000
To the Hypothenuſe B C 146	2·1643528

2 By making the Baſe A B Radius. *Fig* 13

As Radius B A - - -	10 0000000
Is to the Baſe B A 121 594 - -	2 0841992
So is the Secant of the Angle B 33°45′	10 0801536
To the Hypothenuſe B C 146	2 1643528

3 By making the Perpendicular A C Radius *Fig* 14

As the Tangent of the Angle C 56°15′ Arith Compl	9 8248926
Is to the Baſe B A 121 594	2 0841992
So is the Secant of the Angle C	10 2552610
To the Hypothenuſe B C 146	2 1643528

By Scale and Compaſſes

To work the firſt Proportion, extend the Compaſſes from the Sine of 56°15' to 90°, which Extent will reach from 121 39 to 146 in the Line of Numbers

By the Sliding Rule

Set 56°15' upon S to 90° upon SS, then againſt 121 39 upon B, is 146 upon A. But if you turn the Slider, ſo as the Sines and double Numbers may ſlide one by another, you may ſet 56°15' of Sines to 121 39 in the Line of Numbers Then againſt 90° of Sines you will have 146 in the Line of Numbers, and will find 33°45' of Sines to be againſt 81 ·1 of Numbers So that you may obſerve, if 90 of Sines be ſet to the longeſt Side or Hypothenuſe, you will find every Angle againſt its oppoſite Side

CASE III

Two acute Angles B *and* C, *and the Hypothenuſe* B C *being given, to find the Baſe* B A *Fig* 12

1 By making the Hypothenuſe B C Radius

As Radius 90° - - -	10 0000000
Is to the Hypothenuſe B C 146	2 1643528
So is the Sine of the Angle C 56°15'	9 9198464
To the Baſe B A 121 394	2 0841992

2 By making the Baſe B A Radius *Fig* 13

As the Secant of the Angle B 33°45'	10 0801536
Is to the Hypothenuſe B C 146	2 1643528
So is the Radius 90° - -	10 0000000
To the Baſe B A 121 394	2 0841992

3 By making the Perpendicular A C Radius *Fig* 14

As the Secant of the Angle C 56°15' Arith Compl	9 7447390
Is to the Hypothenuſe B C 146	2 1643528
So is the Tangent of the Angle C 56°15'	10 1751074
To the Baſe B A 121 394	2 0841992

By Scale and Compaſſes

To work the firſt Proportion, extend the Compaſſes from 90° to 56°15 in the Sines, which Extent will reach from 146 to 121 394 in the Line of Numbers.

By the Sliding Rule.

Set 56°15' upon S to 90° upon S S, then againſt 146 upon A, is 121 394 upon B.

By Geometrical Protraction

Draw the Line B C, and from the Scale of equal Parts take 146, and ſet from B to C, with 60 Degrees of Chords deſcribe the Arch DE, and ſet 56°15′ from E to D, and draw C A, and from B draw B A perpendicular to A C, then when A B is meaſured by the Scale, it will be found to contain 121 39 *Fig* 15

CASE IV

The Baſe B A *and the Perpendicular* C A *being given, to find the two acute Angles* B *and* C *Fig* 13.

1 By making the Baſe B A Radius.

As the Baſe B A 121 394	2 0841092
Is to the Radius 45°	10 0000000
So is the Perpendicular A C 81 113	1 9090918
To the Tangent A C of the Angle B 33°45′	9 8248926

Whoſe Complement is 56°15′ the Angle C

2 By making the Perpendicular A C Radius. *Fig* 14

As the Perpendicular A C 81 113	1 9090918
Is to the Radius 45°15′	10 0000000
So is the Baſe 121 394	2 0841992
To the Tangent of the Angle C 56°15′	10 1751074

Whoſe Complement is 33°45′ the Angle B.

By Scale and Compaſſes

To work the firſt Proportion, extend the Compaſſes from 121 394 to 81 113 in the Line of Numbers, that Extent will reach from 45° to 33°45′ in the Tangents For the ſecond Proportion, extend from 18 113 to 121 394 in the Line of Numbers, that Extent will reach from 45° to 56°15′ in the Tangents.

By the Sliding Rule.

Let the Tangents and Numbers ſlide together, then ſet 121 394 in the Line of Numbers to 45° of Tangents, and againſt 81 113 in the Line of Numbers is 33°45′ and its Complement 56°15′ in the Line of Tangents.

This Caſe is done Geometrically, as the ſixth.

CASE V.

The Baſe BA *and the Hypothenuſe* B C *being given, to find the two acute Angles* B *and* C *Fig* 12

1. By making the Hypothenuſe B C Radius

As the Hypothenuſe B C 146	2 1643528
Is to the Radius 90°	10 0000000
So is the Baſe B A 121 394	2 0841991
To the Sine of the Angle C 56° 15′	9 9198463
Whoſe Complement 33° 45 is the Angle B	

2 By making the Baſe Radius

As the Baſe B A 121 394	2 0841992
Is to the Radius 90°	10 0000000
So is Hypothenuſe 146	2 1643528
To the Secant of the Angle B 33° 45′	10 0801536

By Scale and Compaſſes

For the firſt, extend the Compaſſes from 146 to 121 394, in the Line of Numbers, which will reach from 90° to 56° 15′ in the Sines

By the Sliding Rule

Set 146 upon A to 121 394 upon B, then againſt Radius on SS, is 56° 15′ on S

By Geometrical Protraction

Draw the Baſe B A, and from a Scale of equal Parts take 121. 394 and ſet from B to A, and upon A raiſe the Perpendicular A C, then from the ſame Scale of equal Parts take 146, and ſet one Foot of the Compaſſes in B with the other croſs A C in C, and draw BC Then with 60° of Chords deſcribe the Arch DE and meaſure DE with the Compaſſes on the Line of Chords, which will be 33°45′ the Meaſure of the Angle B, whoſe Complement is the Angle C. *Fig* 15

CASE VI

The Baſe B A *and the Perpendicular* C A *being given, to find the Hypothenuſe* B C *Fig* 16

In this, and the next Caſe, we are firſt to find the acute Angle, and from thence the third Side.

1 The Perpendicular A C being made Radius.

As the Perpendicular C A 81 113	1 9090918
Is to the Baſe B A 121 394	2 0841992
So is the Radius 45°	10 0000000
To the Tangent of the Angle C 56° 15′	2 1643528

2 The Hypothenuſe B C being made Radius

As the Sine of the Angle C 56° 15′	9 9198464
Is to the Baſe B A 121 394	2 0841999
So is the Radius 90°	10 0000000
To the Hypothenuſe 146	2 1643528

By Scale and Compaſſes

Extend the Compaſſes from 81 113 to 121 39 in the Line of Numbers, that Extent will reach from 45° to 56° 15′, in the Sign of Tangents, then extend from 56° 15′ to 90° in the Sines, that Extent will reach from 121 394 to 146

By the Sliding Rule

Set 81 113 in the Line of Numbers to 45° in the Tangents, then againſt 121 39 in the Numbers is 56° 15′ in the Tangents, then ſet 56° 15′ on S to 90° on SS, then againſt 121 39 on B is 146 on A

By Geometrical Protraction.

Draw the Line B A, and from a Scale of equal Parts take 121. 394 in the Compaſſes, and ſet from B to A, and upon A erect the Perpendicular A C, and from the ſame Scale take 81. 113, and ſet from A to C, then draw the Hypothenuſe B C, take B C in the Compaſſes, and on the Scale it will be found 146 Then with 60° of Chords deſcribe the Arch D E meaſure DE with the Compaſſes on the Line of Chords, which will be 33° 45′ the Meaſure of the Angle B, whoſe Complement is the Angle C *Fig* 15

CASE VII

The Baſe B A, *and the Hypothenuſe being given, to find the Perpendicular* A C *Fig* 12

1 The Hypothenuſe B C being made Radius.

As the Hypothenuſe B C 146	2 1643528
Is to the Radius 90°	10 0000000
So is the Baſe B A 121 394	2 0841992
To the Sine of the Angle C 56° 15′	9 9198464

Whoſe Complement is the Angle B 33° 45′

2. The Hypothenuſe B C being made Radius.

As Radius 90	10 0000000
Is to the Hypothenuſe B C 146	2 1643528
So is the Sine of the Angle B 33° 45′	9 7447390
To the Perpendicular A C 81 113	1.9090918

By Scale and Compaſſes

For the firſt Operation, extend the Compaſſes from 146 to 121 394 in the Line of Numbers, that Extent will reach from 90° to 33° 45′ in the Sines. Then for the ſecond Operation, extend the Compaſſes from 90° to 33° 45′ in the Sines, that Extent will reach from 146 to 81. 113 in the Line of Numbers

By the Sliding Rule

For the firſt, ſet 146 on A to 121 394 on B, then againſt 90 on SS there will be found 56° 15′ on S Then for the ſecond, ſet 90° on SS to 33° 45′ on S and againſt 146 on A, is 81 113 on B

By Geometrical Protraction

Draw the Line A B, and from the Scale take 121 394, which ſet from B to A, and upon A raiſe the Perpendicular A C, then from the Scale take 146, and ſet one Foot of the Compaſſes B, croſs the Perpendicular in C, and meaſure A C on the Scale, which will be 81. 113. *Fig* 15

The Seven Caſes of Plain Triangles.
See *Plate, Fig* 8.

Right Angled.			
Caſes	Given	Required	Proportions
I.	A B and B	A C	1 s C BA s B AC 2 R BA t B AC 3 t C BA R AC
II	A B and C	B C	1 s C BA R BC 2 R BA se B BC. 3 t C BA sc C BC
III	B C and B	B A	1 R BC s C BA 2 sc B BC R BA. 3 se C BC t C BA.
IV.	A B and A C	B and C	1 BA R AC t B whoſe Complement is C 2 CA R BA t C whole Complement is B.
V	B C and A C	B and C	1 BC R BA s C whoſe Complement is B 2 BA R BC se B whoſe Complement is C
VI	A B and A C	B C	1. CA BA R t C. Then again, 2 s C BA R BC.
VII	A B and B C	A C	1. BC. R BA s C whoſe Complement is B Then again, 2 R BC B s AC

§. III.

§ III. *Of ſolving Oblique Angled* TRIANGLES.

CASE I

The Angles C A B 62° 30′ *and* C B A 37° 30′ *and the Side* A C 350 *Feet being given, to find the other two Sides* C B *and* A B. *Fig* 17

As the Sine of the Angle C B A 37° 30′ Arith Compl	0 2155529
Is to the Side A C 350	2 5440680
So is the Sine of the Angle C A B 62° 30′	9 9479289
To the Side B C 509 976.	2 7075498

For the Side A B.

As the Sine of the Angle C B A 37° 30′ Arith. Compl	0.2155529
Is to the Side A C 350	2 5440680
So is the Sine of the Angle A C B 80°	9 9933515
To the Side A B 566 203	2 7529724

The Parts required in the ſeveral Caſes of oblique Trigonometry, may be found with the Scale and Compaſſes, by extending the Compaſſes from the firſt Term of the Proportion, to the ſecond, and the ſame Extent will reach from the third Term to the fourth required Alſo the Parts required may be found by the Sliding Rule, by ſetting the firſt Term againſt the ſecond, then oppoſite to the third Term, the fourth Term may be found

CASE II

The two Sides A C 350 *and* C B 509 976, *and the Angle* C A B 62° 30 *oppoſite to one of the given Sides*, C B *being given, to find the Angle* C B A *oppoſite to the other Side* A C. *Fig* 17

As the Side B C 509 976 Arith Compl,	7 2924502
Is to the Sine of the Angle A 62° 30′	9 9479289
So is the Side A C 350	2 5440680
To the Sine of the Angle B 37° 30′	9 7844471

Or, if the two Sides A B and B C and the Angle oppoſite to the Side B C had been given, and the Angle C had been required, then,

As the Side B C 509.976 Arith Compl.	7 2924502
Is to the Sine of the Angle A 62°30′	9 9479289
So is the Side A B 566.203	2.7529724
To the Sine of the Angle C 80°	9 9933515

CASE III

The Side A B 566 203, *the Side* A C 350, *and the Angle* A 62° 30′ *comprehended between the Sides* A B *and* A C *being given, to find the Angles* A C B *and* A B C *Fig* 17.

	A B=566 203		180°
	A C=350	Subt	62 30′
The Sum	916 203	Rem	117 30=Sum of the Angles B and C
Diff	216 203		58 45= half the Sum.

As 916 203 the Sum of the Sides Arith Compl	7.0380083
Is to 216 203 the Difference of the Sides	2 3348617
So is the Tangent 58° 45′ half the Sum of the oppoſite Angles	10 2169438
To the Tangent 21° 15′ half the Difference of the oppoſite Angles, (by *Theor.* 3 *Sect.* 11)	9 5898138

If 21° 15′ be added to 58° 45′ the Sum will be 80° the Angle ACB, and if 21° 15′ be ſubtracted from 58° 45′, the Remainder will be 37° 30′ the Angle A B C.

CASE IV

The Side AB 566 203, *the Side* B C 509 976 *and the Angle* B 37° 30′ *comprehended between the Sides* A B *and* A C *being given, to find the third Side* A C *Fig* 17

The Side A B	566 203	180° 00
The Side B C	509 976	37 30
The Sum	1076 179	142° 30
Difference	56.227	71° 15′

As 1076 179 the Sum of the Sides Arith. Compl.	6 9681154
Is to the Difference 56 221	1.7499449
So is the Tangent of half the Sum of the opposite Angles	10.4692187
To the Tangent 8° 45′ half the Difference of the opposite Angles (by *Theor* 3 *Sect* II)	9.1871790

If 8° 45′ be added to 71° 15′, the Sum will be 80° the greater Angle C, and being ſubtracted the Remainder 62°30′ the leſſer Angle A Then,

As the Sine of the Angle A 62° 30′ Arith Compl.	0 0520711
Is to the Side B C 509 976	2 7075498
So is the Sine of the Angle B 37° 30′	9 7844471
To the Side A C 350, which is required (by *Caſe* I *Sect* III.	2 5440680

CASF V

The three Sides A B 213 5, A C 103.5, *and* B C 250 2 *of an oblique Triangle* A B C *being given to find the three Angles. Fig* 18.

As the greateſt Side C B 250.2 Arith, Compl	7 6017127
Is to the Sum of the other two Sides A B and A C 321	2 5065050
So is the Difference B E 106 of the two Sides A B and A C	2 0253059
To the Difference B F 135 995 of the Segments of the Baſe	2 1335236

Which Difference 135 995, ſubtracted from B C 250 2 the greateſt Side, leaves F C 114 205, the half whereof is G C 57.1025 the leſſer Segment, which if ſubtracted from B C 250 2, the Remainder B G will be 193 0975, the greater Segment of the Baſe. Thus the oblique Triangle is reduced into two right-angled Triangles, *viz* A B G and A G C both right-angled at G, in each of which there is given the Hypothenuſe and Baſe So the Angles may be found by (Caſe V *Of right-angled plain Triangles*) thus.

As the Hypothenuſe A B 213 5	2 3293979
Is to the Radius	10 0000000
So is the Baſe B G 193 0975	2 2857762
To the Sine of the Angle B A G 64° 44′ 51″	9 9563783

The Complement of B A G is A B G 25° 15′ 9″

Again, in the Triangle A C G.

As the Hyyothenuſe A C 107 5	2.0314085
Is to the Radius	10 0000000
So is the Baſe G C 57 1025	1.7566552
To the Sine of the Angle G A C 32° 5′ 8″	9 7252467

The Complement of G A C is A C G 57° 54′ 52″.

This Caſe is demonſtrated from the fourth Theorem of Sect. II.

The Five Caſes of oblique-angled Triangles
See *Plate, Fig* 9

Caſes	Given	Required	Proportions
I	A C A and B	A B	sB AC sC AB.
II	A C C B and B	A	CA sB . CB sA.
III	A C C B and C	A and B	C B+C A C B — A C t$\frac{1}{2}$A +B t$\frac{1}{2}$ the Difference, which $\frac{1}{2}$ Dif $\left\{\begin{array}{l}\text{added to}\\ \text{ſub from}\end{array}\right\}$ the $\frac{1}{2}$ Sum giv the $\left\{\begin{array}{l}\text{greater}\\ \text{leſſer}\end{array}\right\}$ Angle
IV	A C C B and C	A B	Find the Angles A and B by the laſt Caſe, then, by the firſt Caſe, the Side A B will be found
V	A B A C and C B	A, B and C	B C A B+A C A B—A C B F Then B C — B F = F C and $\frac{1}{2}$ F C is C G

§. I. *Of Trigonemetrical* PROBLEMS.

PROB I.
To meaſure an acceſſible Altitude.

Let AB *repreſent a Tower, Steeple,* &c. *whoſe Height is required?*

Firſt, with the Quadrant, or other Inſtrument, find the Quantity of the Angle C, which ſuppoſe to be 52°30′, then meaſure the Diſtance A C, which ſuppoſe to be 85 Feet, then by *Caſe* I of plain Triangles

As the Sine of the Angle C B A 37° 30′ Arith Compl	0 215553
Is to the Baſe A C 85 Feet	1 929419
So is the Sine of the Angle C 52° 30′	9 899466
To the Altitude A B 110 8	2 044438

Or thus,

As Radius	10 000000
Is to the Baſe A C 85	1 929419
So is the Tangent of the Angle C 52°30′	10 115019
To the Altitude 110 8	2 044438

Note, *That in this, and all ſuch Caſes, you muſt add the Height of your Eye, or Inſtrument to the Altitude before found.*

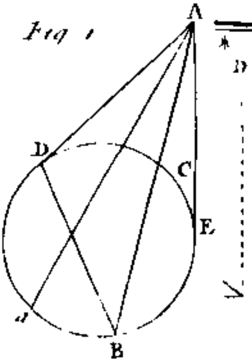
PROB II
To meaſure an inacceſſible Altitude

Let A B *be a Church Steeple, whoſe Height is required, but by reaſon of a River, or ſome other Obſtacle, you cannot come to the Foot of it at* A

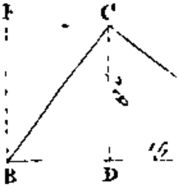
Firſt, Take, with the Quadrant at C, the Angle of Altitude, which, ſuppoſe to be 26° 30′, then meaſure in a right Line towards the Steeple to D, which ſuppoſe to be 75 Feet, and at D again obſerve the Angle of Altitude, which, let be 51°30′

Now the two viſual Lines C B and D B, and the meaſured Diſtance C D form the oblique angled Triangle C B D, wherein are given all the Angles, and the Side C D, the Angle B C D being 26° 30′ and the Complement of A D B 51° 30′ to 180 is the obtuſe Angle B D C 128° 30′, and conſequently, the third Angle C B D is 25° But this Angle may be more readily found by ſubtracting B C D from A D B (by *Euclid* l 1 Prop 32) Then by Caſe I *Of oblique, angled plain Triangles*, find the Side B D, Thus.

Fig 1



Fig



As the Sine of the Angle C B D 25° 30′	0 374052
Is to the Diſtance of C D 75	1 875067
So is the Sine of the Angle C 26° 30′	9 649537
To the viſual Line B D 79 18	1.898640

Then by Caſe I. *Of right-angled plain Triangles*

As Radius	10 000000
Is to B D 79 18	1 989640
So is the Sine of the Angle A D B 51° 32′	9 893544
To the Altitude A B 61 97.	1 729184

PROB III

To meaſure the Height of a Steeple, Tower, &c ſtanding upon a Hill

Firſt, Find the Angle C A B 44° and the Angle E A B 26°, then meaſure in a ſtrait Line towards the Steeple from A to D 134 Feet Then again at D, find the Angle C D B 67° 50′, and the Angle E D B 51° By Caſe I *Of oblique plain Triangles*, find the viſual Line C D in the Triangle A C D wherein are given the Angles D A C and A C D and the Side A D; Thus.

As the Sine of the Angle A C D 23° 51′	3 393536
Is to the meaſured Diſtance A D 134	2 127105
So is the Sine of the Angle C A D 44°	9 841771
To the Side C D 230 4	2 362412

Then, as Radius	10 000000
Is to the Side C D 230 4	2 362412
So is the Sine of the Angle C D B 67° 50′	9 966653
To the Side B C 213 3	2 329065

Again, As Radius	10 000000
Is to the Side C D 230 4	2 362412
So is the Sine of the Angle B C D 22° 10′	9 576689
To the Baſe B D 86 92	1 939101

Laſtly, As Radius	10 000000
Is to the Baſe B D 86 92	1 939101
So is the Tangent of the Angle B D E 51°	10 091631
To the Perpendicular B E 107.3	2.030732

From the whole perpendicular Height BC	213 3
Subtract the Perpendicular Height of the Hill BE	107 3
There remains the Height CE of the Steeple	106

PROB. IV.

One Side BC 532 *of an oblique Triangle* ABC, *the Angle* A 110° 30' *opposite to that Side, and the Sum of the other two Sides* AB *and* AC 637 *being given, to find the other two Sides and the Angles ſeverally* See Plate, Fig 22

Extend the Side BA to D, make AD equal to AC and draw DC, ſo there will be other two oblique-angled Triangles BDC and ADC In the Triangle ABC is given, the Angle BAC 110° 30', and in the Triangle ACD is given the Angle CAD 69° 30' the Complement of the other to 180°; alſo the Triangle ADC is equicrural by Conſtruction, therefore the Angles C and D at the Baſe are equal, and each of them is equal to ½ the given Angle BAC (by Prop 32. *Euclid* l. 1) Now in the Triangle BCD there is given BC 532, BD 637, and the Angle BDC 55° 15' Whence the Angle DCB may be found (by Caſe I. *Of oblique Triangles*)

As the Side of BC 532 Arith Comp	7.2740884
Is to the Sine of the Angle BDC 55° 15'	9 9146852
So is the Side BD 637	2 8041394
To the Sine of the Angle BCD 100° 19'	9 9929130

From which ſubtract the Angle ACD 55° 15', and the Remainder is 45° 4' for the Angle ACB, and the Angle is 24° 26', which is found by ſubtracting the Sum of BCD 100° 19', and D 55° 15' from 180° The Sides AB and AC, are found (by Caſe I. *Of oblique Triangles*)

As the Sine of the Angle BAC 100° 30' Arith Compl	0 0284124
Is to the Side BC 532	2 7259116
So is the Sine of the Angle ACB 45° 4'	9 8499897
To the Side AB 402.08	2 6043187

Again, As the Sine of the Angle BAC 110° 30' Arith Compl.	0 0284124
Is to the Side BC 532	2.7259116
So is the Sine of the Angle ABC 24° 26'	9 6166164
To the Side AC 234.93 ——	2.3709404

PROB

PROB V

One Side B C 250 2 *of an oblique Triangle* A B C, *the Angle* B A C 96° 50′ *oppoſite thereto, and the Difference of* B D 106, *of the other two Sides* A B *and* A C *being given, to find the Angles* B *and* C, *and the two Sides ſeverally* See Plate, Fig 23

Make A D equal to A C, and draw C D, the Angle D A C being 96° 50′, the Complement thereof to 180° is 83° 10′ for the two Angles A D C and A C D, which being equal one to the other, therefore each of them is half of 83° 10′; and by drawing C D there is alſo another Triangle made, wherein is given B C 250 2 and B D 106, equal to the Difference of the two Sides A B and A C, and there is alſo given the Angle B D C 138° 25′, equal to the Complement of 41° 35′

As the Side B C 250 2 Arith Compl	7 6017127
Is to the Sine of the Angle B D C 138° 25′	9 8219775
So is the Side B D 106	2 0253059
To the the Sine of the Angle B C D 16° 19′ 52″	9 4489961

To which if A C D 41° 35 be aded the Sum of the Angle A C B will be 57° 54′ 52″ and if A be added to it, and the Sum ſubtracted from 180, there will remain the Angle A B C 25° 15′ 8″ Find the Sides A B and A C, as in the laſt Problem; Thus.

As the Sine of the Angle B A C 96° 50′ Arith Compl	0 0030960
Is to the Side B C 250 2	2 3982873
So is the Sine of the Angle A C B 57° 54′ 52″	9 9280146
To the Side A B 213 5	2 3293979

Again,

As the Sine of the Angle B A C 96° 50′ Arith Compl.	0 0030960
Is to the Side B C 250 2	2.3982873
So is the Sine of the Angle A B C 25° 15′ 8″	9 6300247
To the Side A C 107 5	2 0314080

PROB VI

In the right angled Triangle A B C *there are given, Baſe* A B 40, *and the Sum of the Perpendicular* A C, *and Hypothenuſe* A D 200, *to find the Perpendicular* A C *and Hypothenuſe* C B *ſeverally* See Plate, Fig 24.

In the Triangle A B D is given the Baſe and Perpendicular, to find the Angles A B D and A D; Thus:

As [illegible] B 40	1 6020600
Is to the [illegible]dius 45	10 0000000
So is the [illegible]rpendicular A D 200	2 3010300
To the Tangent of the Angle A B D 78° 41′ 24″	10 6989700

Whoſe Complement is the Angle D 11° 18′ 36″, and becauſe C D is equal to C B, therefore the Angle C B D is alſo 11° 18′ 36″, then if 11° 18′ 36″ be ſubtracted from the whole A B D 78° 41′ 24″ there will remain the Angle A B C 67° 22′ 48″. Then to find the Sides

As Radius	10 0000000
Is to the Baſe	1 6020600
So is the Tangent of the Angle A B C 67° 22′ 48″	10 3802083
To the Perpendicular A C 96	1 9822683

Then ſubtract 96 from 200, and there will remain the Hypothenuſe B C 104

PROB. VII

Let B E *and* D *be three Objects, whoſe Diſtances are known, and* C *a Station from which all the Objects may be ſeen, and the Angles with each Object may be found What is the Diſtance of each Object?* See Plate, Fig 25

B D 106, B E 53 25 D E 65, 5 *the Angles* B C E 13° 30′ *and* D C E 29° 50′ *are given, to find* B C, E C *and* D C

The three Angles of the Triangle B D E *are found by* Caſe V. *Of oblique angled Triangles*

Thro' the three Points B, D, and C deſcribe a Circle, draw the Lines B C, D C and E C, which laſt continue to F, where it cuts the Circle, draw B F and D F. Then 180 — Angle B C [illegible] = Angle B F D = 136° 40′ [illegible] 32. *Euclid* l. 1) [illegible] B D F = Angle B [illegible] *Euclid* l. [illegible] Angle D C F In the Triangle B F D all the Angles are given, and the Side B D, to find B F = 36, 059 to D F = 76, 843 (by Caſe I *Of oblique angled Triangles*) Then the Angle F D B Angle B D E = F D E, then in the Triangle F D E, are given the Sides E D, F D, and the included Angle F D E, to find the Angle F E D = 84° 30′ 24″ and 180—Angle F E D = 95° 29′ 36″; then in the Triangle E D C all the Angles, and the Side D E are given, to find E C = 107, 42 and D C = 131, 05 Laſtly, In the Triangle B D C all the Angles and the two Sides B D and D C are given, to find the third Side B C 151.3.

PROB. VIII.

Suppoſe B *and* D *two Stations, whoſe Diſtance is* 47 5 *Yards, from whence the two Objects* C *and* E, *may be ſeen, and their Angles found by Obſervation, viz.* C B E 49°, E B D 38°

C D B

CDD 32°, *and* CDE 56° *it is required to find* BC, BE, DC, DE *and* CE. See Plate Fig 26

In the Triangle CBD, the Side BD and all the Angles are given, to find BC = 28, 7795, and DC = 54 2349, (which is done by Caſe I *Of oblique angled Triangles*) and in the Triangle BED are given the ſame Things, to find BE = 58, 6775 and DE = 36, 1475, (by the ſame Caſe) Laſtly, In the Triangle BCE are given, BC BE and the included Angle CBE to find CE = 45,3378, (by Caſe IV *Of oblique angled Triangles.*

PROB IX

Let C *and* E *be two Objects, whoſe Diſtance is known and let* B *and* D *repreſent two Stations from whence they may be both ſeen, and the obſerved Angles* CBE *and* DBE, CDE *and* CDB *found by Obſervation, but the Diſtance of the two Stations cannot be meaſured. What is the Diſtance of the two Stations, and the Objects from each Station?* See Plate, Fig 27.

Draw another Figure ce db, whoſe Side db, ſuppoſe to be any Number, as 10, and ſimilar to CEDB, now, upon Suppoſition, that bd is 10, and the ſmall Figure ſimilar to the great one, we can, by the laſt Problem, find de = 7,61, be = 12,353116, bc = 6,05885, dc = 11,41787, and ce = 9,5448 Now, if by working in this Manner, ce had been found = CE = 45,3378, then it is plain, all the Side had been exactly found, but as it has not been found by ſimilar Triangles, the true Sides may be found by thoſe already diſcovered, thus, as, ce CE cb CB = 28, 7795; and as, ce CE :: cd : CD, and cb CB .: bd BD = 47,5, and as, ce : CE . ed ED = 36,147; and ſo of the reſt.

LOGARITHMS.

Purpoſing to give you the Solution of ſome of the Queſtions in this Book by thoſe excellent Numbers the Logarithms, take theſe Directions for the better underſtanding the Nature and Uſe of them

They are artificial Numbers, fitted to the natural for the Eaſe of Calculation, and are printed in Tables having two Columns. One hath the natural Number; againſt it in the other is his Logarithms · So that the Logarithm of a whole Number is eaſily found

The Tables begin at 1, whoſe Logarithm is 0,00000, and reach commonly to 10,000; conſiſting every one of 8 Figures, though (unleſs in great Numbers) we ſeldom uſe above ſix, (if the Figures left out exceed 50, we put an Unite to the fixth) to the Logarithms are annexed Differences, by the Help of which, and a Table of proportional Parts adjoined, you are directed to find the Logarithm of any Number to 100,000 But thoſe are but of 7 Places.

Mr *Wingate*, in his *Tabulæ Logarithmicæ*, hath the Logarithms to 100,000 with Differences alſo, whereby making a Proportion, (which is done ſpeedily by one Slip of this Rule) you have the Logarithms as far as 1,000,000 in a portable Volume for the Pocket A Book which I commend to any that delight in Arithmetick

The firſt Figure, called the Index, (which is commonly ſeparated by a Point, better left out, except in the firſt hundred, as in the late printed Tables) ſhews how many Figures the anſwering Number, if whole, or the whole Part thereof, if it hath a Decimal annexed, conſiſteth of, which are always more by one than the Index So 0, is the Index of one Figure, 1 of two Figures, 2 of three, 3 of four, &c

Alſo according to the excellent Way of Mr *Chriſtopher Townly*, cited by Sir *Jonas Moor* in his Mathematical Compendium, the Log of a Decimal is the ſame, as if it were a whole Number, with this Direction for the Index

If the Decimal be of the firſt Rate, the Index is 9, if of the ſecond Rate, the Index is 8, if of the third Rate, the Index is 7, &c that is, the Index of the Logarithm of any Decimal, wants as many Units of ten, as the left Hand ſignificant Figure is diſtant from Unity · Which, I hope, you will underſtand, if you obſerve this following Table.

Perf. Numb	*Log*
3536	3 54851
353 6	2 54851
35·36	1 54851
3 536	0 54851
Decimals	*Log*
3536	9 54851
03536	8 54851
003536	7 54851
0003536	6 54851

Where you ſee, That in the perfect Numbers, the Index ſheweth the Number of Places in the whole Numbers, and in the whole Part of the mixt, being always leſs by one than the ſaid Places, but in Decimals it ſheweth the Rate, being the Complement thereof to Ten, not regarding the Number of Places

If then you would have the Log of any Number, find the Log thereof in the Table, as if it were whole, and prefix the Index anſwering the Value

And having a Log find the Number anſwering in the Table, and by a Point fix the Value according to the Index

To find a Log to a Number of ſix Places in the Tabulæ Logarithmicæ *by Help of this Rule*

Call the Difference at the Bottom the Tabular Differences. Having the Log of the five firſt Figures, by the double Scale on your Rule, ſet 10 to the Tabular Differences, againſt

gainſt your ſixth Figure is his proportional Part to be added to the Log before found.

To find a Number of ſix Places anſwering a Log given.

Find the Number of five Places anſwering the Log in the Table, next leſs to the given Log ſubtract the ſaid Log out of the given Log call the Remainder the proper Difference; then by the double Scale on your Rule ſet 10 to the Tabular Difference, againſt the proper Difference on the ſecond, is your ſixth Figure on the firſt, to be annexed to the five Figures before found

Note, That you muſt uſe all the eight Figures in theſe Caſes

Some Uſes of the Logarithms

Whereas, before the aforeſaid Contrivance of the Indices by Mr *Townley*, if one Number were perfect, and the other a Decimal, there was a different Rule in every Operation for them, but by the ſaid Contrivance one is now ſufficient: I will give Examples only, in which one Number is a Decimal, with theſe two Directions.

1 In the Log which anſwereth the Queſtion, (whether it be a Sum, Remainder, Half, &c) if the Index be ten, or above, neglect or cancel the ſaid Figure in the Place of Tens

2 Where you are ordered to ſubtract a greater Log out of a leſs, add ten to the Index of the leſs, and then ſubtract

1. Multiplication.

Add the Logs of the two, or more Numbers to be multiplied; the Sum is the Log of the Product So 12 multiplied by the Decimal 25, the Product is 3

12.	1 07918
By .25	9 39794
3	1 047712

It may alſo be done where there are but two, by ſubtracting the Arithmetick Complement of the Log of one of them out of the Log of the other; the Remainder is the Log of the Product

Which Arithmetical Complement is the Remainder of every Figure, (including the Index) to 9, except of the laſt ſignificant Figure to the right Hand, whoſe Remainder you muſt take to Ten As in theſe three Examples

Numb.		
2.	0 30103	*Log.*
.5	9 69897	*Ar Compl.*

Numb.		
80	1.90309	*Log.*
.0125	8 09691	*Ar. Compl.*

Numb		
100	2 00000	*Log.*
01	8 00000	*Ar. Compl.*

2 *Diviſion*

Subtract the Log of the Diviſor out of the Log of the Dividend, (whether of the two be greater or leſs) the Remainder is the Log. of the Quotient So 12 divided by the Decimal .25; the Quotient is 48.

	12.	1.07918
By	.25	9.39794
	48.	1.68124

It may alſo very conveniently be done, by adding the Ar. Compl of the Log of the Diviſor to the Log. of the Dividend, the Sum is the Log of the Quotient, as followeth.

3 *The Rule of Three Direct*

1 Add the Logarithms of the ſecond and third, from the Sum ſubtract the Log of the firſt, the Remainder is the Log of the fourth

2 A better Way Add the Ar Compl of the Log of the firſt to the Logarithms of the ſecond and third, the Sum is the Log of the fourth *Example.* If 25 give 16. What ſhall 12. give?

Ar. Compl.	25	0.60206
	16.	1.20412
	12	1.07918
	768.	2.88536

Anſ. 768.

But in the inverſe Rule: Add the Ar. Compl. of the Log of the third to the Logarithms of the firſt and ſecond; the Sum is the Log of the fourth. Thus we reſolv'd the Queſtions wrought on the double Scale.

But for thoſe in this Book, where there is a duplicate Proportion, as in Timber Meaſure and Gauging, if the firſt and third Numbers be on the ſquare Line, there are general or fix'd Logarithms belonging to the firſt Numbers, to which if you add the Log of the ſecond, and the Log of the third twice, the Sum of all four is the Log of the fourth

If the ſecond and fourth Numbers be on the ſquare Line, to the Ar Compl of the Log of the firſt, add the Log of the third, and the Log. of the ſecond twice, half the Sum is the Log of the fourth.

4 *The Square Root.*

Half the Log of the Number given, is the full Log. of the Square Root

If the Number be a Decimal, add ten to the Index, and then halve it, as here.

.25	19.39794
.5	9.69897

5 *The Cube Root.*

The third Part of the Log. of the Number given, is the full Log of the Cube Root

If the Number be a Decimal, add twenty to the Index, and then divide by three, as here.

.25	29.39794
.63	9.79931

To

6. *To find a mean Proportional between two Numbers*

Add their Logs. together. Half the Sum is the Log of the mean Proportional

When one is a Decimal, if the Sum of the Indices be ten, (as here) or above, caſt away ten, and then halve it, if it be not ten, add ten to it, and then halve it.

12. 1 07918
25 9 39794
10 47712
1 732 0 23856

7 *To find two, or more mean Proportionals between two Numbers*

*This, in Caſe of a Decimal, was ſomething perplex'd, as you may ſee in Mr *Wingate*'s Artificial Arithmetick It is now, by the aforeſaid Contrivance of Mr *Townley*, as eaſy, as it is uſeful

Subtract the Log of the leſs Number out of the Log of the greater The Remainder divide by a Number greater by one, than the Number of Means ſought, as here, by 4 for three Means.

12 1.07918
25 9 39794
1 68124
42031

This Quotient added to the Log. of the leſs Number; the Sum is the Log of the firſt Mean, to which adding again the ſaid Quotient, the Sum is the Log of the ſecond Mean. And ſo forward for as many Means, as the Quotient was at firſt ordered for.

Means.
9 39794
42031
1. 658 9 81825
42031
2 1 732 0 23856
42031
3 4 556 0 65887

8 *To find the Log of a Vulgar Fraction.*

Subtract the Log of the Denominator out of the Log of the Numerator, the Remainder is the Log of a Decimal equivalent to the ſaid vulgar Fraction

¾ 0 47712
0 60206
75 9 87506

9 *To find the Log of a Number with a Vulgar Fraction annex'd*

Suppoſe it to be 12 ¾, change the Number into an improper Fraction, by multiplying the whole Number by the Denominator of the Fraction, and adding the Numerator to the Product.

[illegible] the Sum is the Numerator of the improper Fraction.

4$\frac{9}{4}$ 1 69020
0 60206

12.25 108814

Then ſubtract the Log. of the Denominator out of the Log of the Numerator, as before; the Remainder is the Log of the ſaid Number, with a Decimal, equal to the ſaid vulgar Fraction, annexed

I have, as an Appendix to this Part, adjoined the uſual Decimal Tables, and compriſed them into five Yet the Uſe of them is as eaſy, as if they were all ſingle.

The Integers, or Wholes, are ſet on the Top, and the Parts follow in order, with their Decimals annexed.

TABLE

TABLE I.

A Table of English *Coin, a Pound Sterling,* }
alſo Troy Weight, an Ounce } *Integer.*

Shillings and Penny Weight	Decimals.	Pence with Farthings.	Decimals.	Grains
19	95	3	0489583	
18	9	2	0479166	23
17	85	1	046875	
16	8	11	0458333	22
15	75	3	0447916	
14	7	2	04375	21
13	65	1	0427083	
12	.6	10	0416666	20
11	.55	3	040625	
10	5	2	0395833	19
9	45	1	0385416	
8	.4	9	0375	18
7	35	3	0364583	
6	3	2	.0354166	17
5	25	1	034375	
4	2	8	.0333333	16
3	.15	3	0322916	
2	1	2	03125	15
1	05	1	0302083	
		7	0291666	14
		3	028125	
		2	0270833	13
		1	0260416	
		6	025	12
		3	0239583	
		2	0229160	11
		1	.021875	

The Reſidue of the Table.

Pence with Farthings	Decimals.	Grains.
5	.0201333	10
3	.0197916	
2	01875	9
1	.0177083	
4	0166666	8
3	015625	
2	0145833	7
1	0135416	
3	0125	6
3	0114583	
2	,0104166	5
1	,009375	
2	0083333	4
3	0072916	
2	00625	3
1	0052083	
1	0041666	2
3	003125	
2	0020833	1
1	0010416	½
½	0005208	¼

TABLE II.

Averdupois *great Weight, One hundred at* 112 l. *Integer.*

Quarters	Decimals
3	75
2	.5
1	25
Pounds	**Decimals**
27	2410714
26	.2321428
25	2232143
24	.2142857
23	2053571
22	1964286
21	1875
20	1785714
19	1696428
18	1607143
17	1517857
16	1428571
15	1339286
14	125
13	1160714
12	1071428
11	0982143
10	.0892857
9	0803571
8	0714286
7	0625
6	0535741
5	0446428
4	0357143
3	0267857
2	.0178571
1	0089286

The Residue of the Table

Ounces	Decimals
15	0083705
14	0078126
13	0072545
12	0066964
11	0061384
10	0055803
9	0050223
8	0044643
7	0039062
6	0033482
5	0027902
4	0022321
3	0016741
2	0011161
1	000558

Quarters	Decimals.
3	0004185
2	000279
1	0001395

TABLE III.

Averdupois little Weight, one Pound long Meaſure, one Yard or Ell, } *Integer.*

Ounces	Decimals	Qtrs with Nails
15	.9375	3
14	875	2
13	.8125	1
12	75	3
11	6875	3
10	625	2
9	5625	1
8	.5	2
7	4375	3
6	.375	2
5	3125	1
4	25	1
3	1875	3
2	125	2
1	0625	1

The Reſidue of the Table

Drams	Decimals	Qtrs. of Nails
15	0585937	
14	0546875	
13	0507812	
12	046875	3
11	0429687	
10	0390625	
9	0351562	
8	03125	2
7	0273437	
6	0234375	
5	0195312	
4	.015625	1
3	0117187	
2	0078125	
1	0039062	

Qtrs	Decimals
3	0029297
2	.0019531
1	.0009765

TABI

TABLE IV.

Liquid Meaſure, one Gallon
Dry Meaſure, one Quarter. } Integer

Pints.	Decimals.	Buſhels
7	.875	7
6	.75	6
5	.625	5
4	.5	4
3	375	3
2	.25	2
1	.125	1
Quarters.	Decimals	Pecks
3	09375	3
2	.0625	2
1	03125	1
	Decimals	Quarters of a Peck.
	.0234375	3
	015625	2
	.0078125	1
	Decimals	Pints
	.0058594	3
	.0039063	2
	.0019531	1

TABLE V.

Dozens, or Groſs
Time, one Year
Long Meaſ 1 Foot
Pence 1 Shilling } Integer.

Dozens. Months	Decimals	Inches Pence.
11	.9166667	11
10	.8333333	10
9	.75	9
8	.6666667	8
7	.5833333	7
6	5	6
5	.4166667	5
4	.3333333	4
3	.25	3
2	.1666667	2
1	.0833333	1
Parts.	Decimals	Quarters & Farth.
11	.0763889	
10	0694444	
9	.0625	3
8	.0555555	
7	.0486111	
6	.0416667	2
5	.0347222	
4	0277778	
3	.0208333	1
2	0138889	
1	.0069444	

Days

Days belonging to the Table of Time.

Days	Decimals.	Days	Decimals.
30	.08219178	15	0410959
29	079452	14	.0383562
28	.0767123	13	.0356164
27	.0739726	12	.0328767
26	.0712329	11	.030137
25	.0684931	10	.0273972
24	.0657534	9	.0246575
23	.0630137	8	.0219178
22	.060274	7	.0191781
21	.0575342	6	.0164383
20	.0547945	5	.0136986
19	.0520548	4	0109589
18	.0493151	3	.0082192
17	0465753	2	.0054794
16	.0438356	1	.0027397

o bring Decimals into known Parts.

Multiply the Number of Parts n one Integer, and the Decimals together From the Prouct cut off ſo many Figures to ne right Hand as are in the Deimals (as you are directed in Multiplication of Decimals) The Reſidue to the left Hand re the Parts ſought, and the Figures cut off are a Decimal of one of thoſe Parts, to be reduced the ſame way into the next leſs Parts, if there be any, or if there be need If nothing be left to the left Hand, there is not one of thoſe Parts in that Decimal: Therefore account it cut off, and proceed to find the next leſs Parts, as before.

The making the foregoing Tables is by dividing the Numerator of the vulgar Fraction, which repreſents the Parts, by the Denominator, the Quotient is the Decimal. So $\frac{11}{20}$ being the vulgar Fraction of 11 Shillings, or 11 Penny-weights, if you divide 11 by 20, the Quotient 55 is the Decimal: So that half the Number of Shillings or Penny-weights is the Decimal Alſo $\frac{26}{960}$ being the vulgar Fraction of *6 d.* ½ or of 26 Farthings, if you divide 26 by 960, the Quotient .0270830, &c [illegible]e Decimal

Ye[illegible]ſhall not need Diviſion for [illegible]ry Decimal, for ſome are fo[illegible]d by halving the Integer or [illegible]: and ſo continually So are found the Decimal of one half, one quarter, one half quarter, &c Some are found by halving a Decimal before found So half the Decimal of a Shilling, is the Decimal of Six-pence, half of that the Decimal of Three-pence, &c. Alſo one third Part of the Decimal of a Shilling, is the Decimal of Four-pence, and the half of that, the Decimal of Two-pence, &c and the double of it the Decimal of Eight-pence Likewiſe the Sum of two Decimals, is the Decimal of the Sum of the two Fractions whoſe Decimals they are, and the Difference is the Decimal of their Difference

Some of theſe are of one Place, and ſome of more Few Tables have them to above ſeven; and moſt ordinary Queſtions may be reſolved to a ſufficient Exactneſs, if you uſe but four, remembering the Direction above given, viz If the firſt Figure of thoſe left out exceed 5, to add a Unite to the laſt of thoſe you retain

If the Anſwer of a Queſtion be in Money, three Places of Decimals give it to near a Farthing, as is ſhewn after *Part* 4 *Prop* 5

Now for the Uſe of them in a Queſtion or two

1 At 5 s 3 *d* ½ the Ounce; what coſt 7 Ounces, 3 Penny-weight, and 19 Grains?

Having added the Decimals of the Parts, the Queſtion will ſtand thus

ou *l* *ou* *l*
1 0 2645833 . 7 1895833 1 9022

The Product or Anſwer is 1 *l* 9022, &c Which is 1 *l* 18 *s*. 0 *d* 2 *f* near

If you leave out the three laſt Figures in each Decimal, with the Condition abovementioned, the Numbers are

ou *l*. *ou*
1 0 2646 7 1896

And the Anſwer is 1 *l* 9023. &c. differing from the other inconſiderably

2 To compute ſimple Intereſt for any Sum, Rate and Time. Having put the Parts, if there be any, into their Decimals, multiply the Principal and the Rate, from the Product cut off the due Decimal, if any, and two Places more for the Diviſion by 100. This Product ſo ordered is the Intereſt due for one Year, which if you multiply by the Time,

(be it more or leſs than a Year) the Product (the due Decimal cut off) is the Intereſt for that Time

Example 1 What is the ſimple Intereſt of 132 *l* 7 *s* 6 *d* for 2 *y* 3 *m* 22 *d* at 6 *l* in the Hundred?

The Decimal of 7 *s* 6 *d* is .375, which being annexed to the whole Pounds, the Principal will be 132 *l* 375, which multiplied by 6, and the Product ordered as directed, it will be 7 9425, or 7 *l* 18 *s* 10 *d* 1 *f* near, for the Intereſt for one Year But that being not the Sum ſought, multiply the ſaid 7 9425 and the Time, *viz* 2 *y* 3103, the Product 18 3493 is the Intereſt ſought, *viz* 18 *l* 6 *s* 11 *d* 3 *f*

Example 2 What is the Intereſt of the ſaid Sum for two Months and ten Days at the ſame Rate? Multiply the ſaid 7 9425 by 1941 the Decimal of the Time, the Product 1 *l* 5416, or 1 *l* 10 *s* 10 *d* is the Intereſt ſought

But the great Convenience of Decimals, is, that their Logs are ſo eaſily found, as is already ſhewn in this ſecond Section So that by the *Tabulæ Logarithmicæ* mentioned in the aforecited Place, any Queſtion, whoſe Numbers (whether whole, mixt, or Decimals) exceed not ſix Places, may be ſpeedily reſolved Mr *Townley*'s Indices of the Decimals freeing us from Perplexity of different Rules As in the two laſt Examples.

Example 1.

100 *Ar Com* 8.	
132 375	2 1218052
6	0 7781512
7 9425	0 8999571
2.3103	0 3636683
18 3495	1 2636254

Example 2

100 *Ar Com* 8.	
132 375	2 1218059
6	0 7781512
1941	9.2880255
1 5416	0.1879620

To the Arith Compl of the Log of 100, *viz* 8 0000000 add the Log of the Principal and of the Rate, the Sum is the Log of the Intereſt for one Year To which Log if you add the Log of the Time, this Sum ſhall be the Log of the Intereſt for the Time

Or without ſeeking the Intereſt for one Year To the ſaid Ar Compl add the Logs of the Principal, Rate, and Time, the Sum ſhall be the Log of the Intereſt demanded, as in the ſecond Example

3 Compound Intereſt for any Principal, Rate, and Time by the Logarithms

In this Propoſition the Excellency of thoſe Numbers appear, ſuch Queſtions being reſolved by them with great Eaſe and Speed, but by natural Arithmetick not without conſiderable Time and Trouble.

Deduct the Log of 100 from the Log of 100, and the Rate [illegible]n together, as 105, 106, &c. The Difference multiply by the Time: From the Product cut off the Decimal, if there be any: The Remainder add to the Logarithm of the Principal; the Sum is the Logarithm of the Principal and Intereſt required.

Example.

Let the Principal, Rate, and Time be as in the former of the two laſt Queſtions Purſuing the Rule, as you ſee in the Margin, the Sum of the principal and compound Intereſt is 151 *l.* 9 *s.*

The Difference 253058
The Time 2 3103
The Product 584639 8974
132.375 2.1218059
584639
151.45 2.1102698

It ſeems by this, that the Intereſt of 100 *l.* at 6 *l* *per Cent.* by the Year, is not fully amounted to 3 *l* in ſix Months, for if you multiply the aforeſaid Difference by 5, the Decimal of ſix Months, and, having cut off one Place, add the Reſidue to the Log of 100, the Sum will be 2 0126529; which is the Log of 102.956, that is 102 *l* 19 *s* 1 *d* 1 *f*

I will add two or three Examples more, which, I hope, will be ſufficient

1 What is the Value of 28 Ounces, ſix Penny Weights and 15 Grains of Gold, at 3 *l.* 3 *s* 6 *d* the Ounce? Annexing the Decimals to the Integers, the Numbers ſtand thus:

ou *l.* *ou.* *l*
1 : 3 175 . 28 33125 89 952

l *s* *d* *f.*
Facit, 89 . 19 : 00 . 2

3 175 9 5017437
28 33125 1 4522657
89 952 1 9540094

ou *p* *gr* *l* *s.* *d*
2 If 4 . 9 . 12 of Gold coſt 14 . 10 9, What is that the Ounce?

ou *l* *ou* *l.*
The Numbers are 4.475 · 14 51875 . 1 3 2444

l. *s.* *d.* *f.* 4.475 *Ar. Compl.* 9.3492070
Facit, 3 . 04 . 10 . 2. 14.51875 1.1619291

3.2444 .5111361

3. At 6 *s.* 3 *d.* the Ounce ; how much Silver Plate will 5 *l.* 3 *s.* 6 *d.* buy?

l *ou.* *l.* *ou.*
The Numbers are 0 3125 . 1 : : 5.175 : 16.56

ou *p.* *gr* 3125 *Ar. Compl.* 0.50515
Facit, 16 11. 05 near. 5.175 0.71391

16.56 1.21909

I have taken but ſix Figures in this laſt Example If I had uſed no more in the other, the Difference would have been little or inconſiderable, as you may find if you pleaſe to give your ſelf that ſmall Trouble

TRILATERAL [in *Geometry*] three ſided

TRILLION [in *Arithmetick*] the Number of a Billion of Billions

To TRIM [in *Carpentry*, &c] a Term us'd for fitting one Piece into another, who then ſay, trim in a Piece

TRIMMERS [in *Architecture*] Pieces of Timber that are fram'd at Right Angles to the Joints, againſt the ways for Chimneys and Well Holes for Stairs

TRINE *Dimenſion*, or threefol'd *Dimenſions*, includes Length Breadth and Thickneſs The *Trine Dimenſion* is peculiar to Bodies or Solids

TRINGLE [in *Architecture*] a Name common to ſeveral little ſquare Members or Ornaments, as *Reglets*, *Liſtels*, or *Plat-bands*.

TRINGLE is particularly us'd for a little Member fix'd exactly over every Triglyph, under the Plat-Band of the Architrave, from whence the *Guttæ* or Pendant Drops, hang down

TRIPARTITION is a Diviſion by three, or the taking the third Part of any Number or Quantity

TRIPLE, *Three-fold.*

TRISECTION } [in *Geometry*]
TRISSECTION }
the dividing a Thing by three; it is chiefly us'd for the Diviſion of an Angle.

The Triſection of an Angle Geometrically, is one of thoſe great Problems, the Solution of which has been ſo much ſought after by Mathematicians for 2000 Years, being in this reſpect on a Footing with the Quadrature of the Circle, and the duplicate of the Cube Angle.

Several late Authors have written on the *Triſection of a Triangle*; and pretend to have found out the Demonſtration, but they have all committed Paralogiſms.

TROCHILE }
TROCHILUS } [in *Architecture*] is that hollow Ring or Cavity, which runs round a Column, next to the *Tore*, or it is one whoſe Cavity is compos'd of two Arches

TROCHLEA is one of the Mechanical Powers, and is what we uſually call the Pulley

TROCHOID [in *Geometry*] a Curve, whoſe Geneſis may be thus conceiv'd If a Wheel or Circle be mov'd with a twofold Motion at the ſame time, the one in a Right-Line, and the other circularly about its Centre, and theſe two Motions be equal, *i e* deſcribe two equal Lines in the ſame time and if in the Radius, which at the beginning of the Motion reaches from the Centre of the Wheel, or the firſt Point of the Line, which deſcribes the Circumference If, I ſay, in this Radius a Point be taken any where, except in the Centre, this Point will deſcribe a Curve, one Part of which will be below the Line deſcrib'd by the Centre, and the other above it, this Line thus deſcrib'd by the Point taken in the Radius, is call'd the *Trochoid*

The Right-Line which joins the two Extremities of the *Trochoid*, and which is either the Path the Wheel makes, or a Line parallel to that Path is call'd the Baſe of the *Trochoid*

The Axis of the *Trochoid* is the Diameter of the Wheel, perpendicular to the Baſe in the middle of the Motion, or that Part of the Radius between the *Trochoid* and its Baſe.

The Point wherein the Axis is cut into two Parts by the Line deſcrib'd by the Centre of the Wheel, is call'd the Centre of the *Trochoid*, the uppermoſt Point of the Axis, the Vertex of the *Trochoid*; and the Plane comprehended between the *Trochoid* and its Baſe, the *Trochoidal Space*

The *Trochoid* is the ſame with what is otherwiſe call'd the *Cycloid*, the Properties, &c. of which you may ſee under the Article *Cycloid*

TROPHY [in *Architecture*] is an Ornament which repreſents the Trunk of a Tree, charg'd or encompaſs'd all around about with Arms or military Weapons, both offenſive and defenſive

TRUNCATED *Pyramid*, or *Cone*, is one whoſe Top or Vertex is cut off by a Plane parallel to its Baſe

TRUNK [in *Architecture*] is us'd for the Fuſt or Shaft of a Column, with that Part of the Pedeſtal between the Baſe and the Cornice, call'd the Die

TUBE, a *Pipe*, *Conduit* or *Canal*, being a Cylinder hollow within, either of Iron, Lead, Wood, &c for the Air or ſome other Fluid to have a free Paſſage

TUSCAN *Order* [in *Architecture*] is the firſt, ſimpleſt and moſt maſſive of the five Orders

The *Tuſcan* is call'd the *Ruſtic* Order by *Vitruvius*, and M *de Chambray* agrees with him, who in his Parallel ſays, it never ought to be us'd but in Country Houſes and Palaces.

M *Le Clerc* adds, that in the Manner *Vitruvius* and *Palladio*, and ſome others have ordered it, it does not deſerve to be us'd at all But in *Vignola*'s Manner of Compoſition, he allows it a Beauty, even in its Simplicity, and ſuch as makes it proper, not only for private Houſes, but even for publick Buildings, as in the Piazza's of Squares and Markets, in the Magazines and Granaries of Cities, and even in the Offices and lower Apartments of Palaces.

The *Tuſcan* has its Character and Proportions, as well as the other Orders, but we have no ancient Monument, to give us any regular *Tuſcan* Order for a Standard

M. *Perrault* obſerves, that the Characters of the *Tuſcan* are nearly the ſame with thoſe of the *Doric*, and adds, that the *Tuſcan* is in Effect no other than the *Doric*, made ſomewhat ſtronger, by ſhortening the Shaft of the Column, and more ſimple, by the ſmall Number and largeneſs of the Mouldings

Vitruvius makes the whole Height of the Order 14 Modules, in which he is follow'd by *Vitruvius*, M *Le Clerc*, *&c* *Serlio* makes it but 12, *Palladio* gives us one *Tuſcan* Profile much the ſame as that of *Vitruvius*, and another too rich, on which Side *Scammozzi* is likewiſe too faulty

Hence it is that that of *Vignola*, who has made the Order very regular, is moſt follow'd by mode[illegible] Architects

The *Tuſcan* is the mo[illegible]ſily executed of all the Orders; in that it has neither Triglyphs, nor Dentils, nor Modillions to confine its Inter-columns

On this Account, the Columns of this Order may be rang'd in any of the five Manners of *Vitruvius*, *viz* the *Pycnoſtyle*, *Siſtyle*, *Euſtyle*, *Diaſtyle* and *Aræoſtyle*

Tuscan *Order, by Proportions of equal Parts.*

The Height of the *Pedeſtal* being two Diameters, is divided into 4, giving 1 to the Baſe, whoſe Plinth[a] is $\frac{2}{3}$ thereof, the other Part is divided into 3, giving 1 to the Fillet[b], and 2 to the Hollow[c] The Breadth of the Die, or Naked, is one Diameter and $\frac{1}{3}$ and the *Projection* of the Baſe is equal to its Height the Fillet hath $\frac{2}{3}$ thereof

The Height of the *Cornice* is half the Baſe, being $\frac{1}{8}$ of the whole Height, and is divided into 8, giving 2 to the Hollow[d], 1 to the Fillet[e], and 5 to the Band[f], the *Projection* is equal to the Baſe, and the Fillet hath three of theſe Parts

Baſe of the Column The Height is $\frac{1}{2}$ a Diameter, and is divided into ſix Parts, giving 3 to the Plinth[g], 2 and $\frac{1}{2}$ to the Torus[h], and $\frac{1}{2}$ a Part to the Fillet, the whole *Projection* is $\frac{1}{3}$ of its Height, and the Fillet equal to its Height The Hollow or Cincture[i] is $\frac{1}{4}$ of a Circle in all the Orders, and belongs to the Shaft of the Column [illegible] *Diminiſhing* of this Column [illegible] ¼ of the Diameter.

The Height of the *Capital* is ½ a Diameter, and is divided into 9, giving 2½ to the Frieze[k] of the Capital, ½ a Part to the Fillet, 3 to the Ovolo[l], and 3 to the Abacus[m]. The whole *Projection* is ⅛ of the Diameter being perpendicular to the Body of the Column below, and the Fillet projects equal to its Height.

The *Collerino*[n] or Necking of all the Orders in general is one of thoſe nine Parts in the Capital, and the Fillet half a Part; the *Projection* is 1 and ¼ of theſe Parts, and the Fillet equal to its Height.

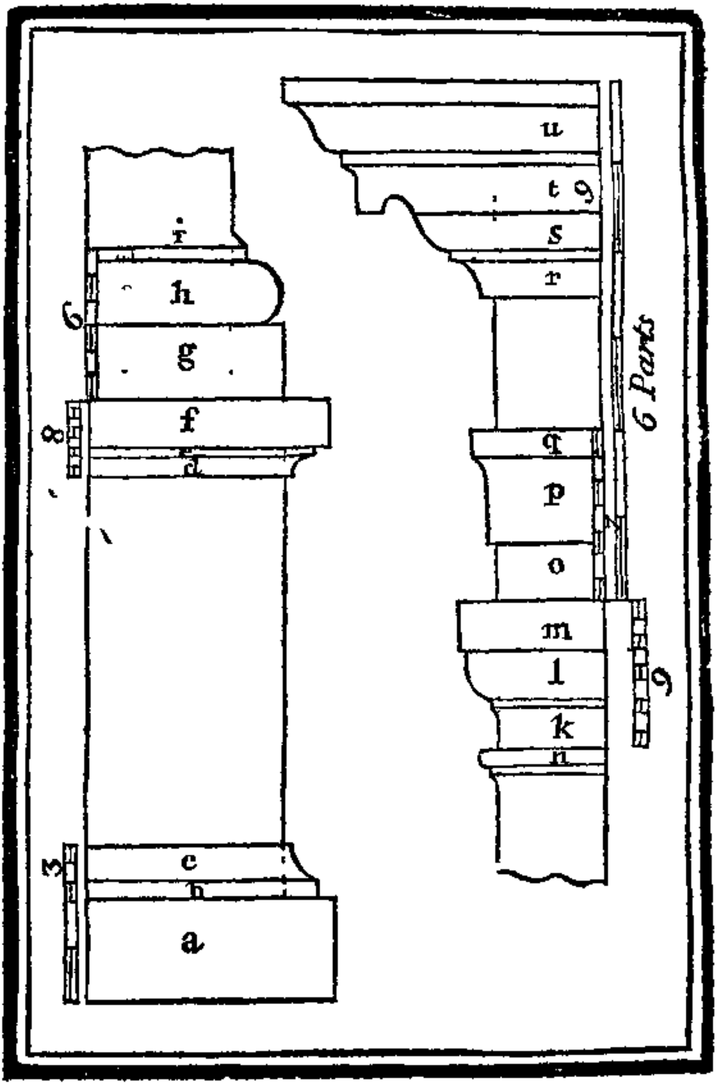
The Height of the *Entablature* being one Diameter and ¾, is divided into 6, giving 2 to the Architrave, 1 and ½ to the Frize, and 2½ to the Cornice.

For the Members of the *Archtrave*, divide the Height into ſeven Parts, giving 2 and ½ to the firſt Face[o], 3 and ½ to the ſecond[p], and 1 to the Band at Top[q], the *Projection* is equal to the Band, and the ſecond Face a third thereof.

N. B The firſt Face of all the *Archtraves* is perpendicular to the Naked of the Column at the Top.

For the *Cornice*, divide the Height into 9, giving 1½ to the Hollow[r], ½ a Part to the Fillet, 1 and ½ to the Ovolo[ſ], 2 to the Corona[t], ½ a Part to the Fillet, 2 to the Scima Recta[u], and 1 to the Fillet For the *Projections*, the Hollow hath 2 of theſe Parts, the Ovolo 3 and ½, the Corona 6, the Fillet 6 and ½, and the Whole 9, being equal to the Height.

The Proportion of the TUSCAN *Order, by equal Parts.*



TUSK [in *Carpentry*] a Bel Shoulder, made to ſtrengthn the Tenon of the Joiſt, hich is let into the Girder

TYMPAN [in *Architecture*] the Ground or Area of a ediment, being that which is in a Level with the Naked of the Frieze Or it is the Space included between the three Cornices of a triangular Pediment, or the two Cornices of a circular one

TYMPAN [in *Architecture*] is alſo the Tympan of an Arch in a triangular Space or Table in the Corners or Sides of the Arch, uſually hollow'd or enrich'd, ſometimes with Branches of *Laurel*, *Olive Tree* or *Oak*; or with *Trophies*, &c ſometimes with *Flying Figures*, as *Fame*, &c or *Sitting Figures*, as the *Cardinal Vertues*, &c

V

VAGINA [in *Architecture*] is us'd to ſignify the lower Part of a *Terminus*, becauſe of its Reſemblance to a Sheath, out of which the Statue ſeems to iſſue

The *Vagina* is that long Part between the Baſe and the Capital, and is found in divers Manners and with divers Ornaments

VALLEYS [in *Building*] the Gutters over the Sleepers in the Roof of a Building

VARNISH } **VERNISH** } is a thick, viſcid, ſhining Liquor, us'd by Painters, Gilders, and various other Artificers, to give a Gloſs and Luſtre to their Works, as alſo to defend them from the Weather, Duſt, &c

There are ſeveral kinds of Varniſhes in Uſe, as the *Siccative* or *drying Varniſh*, made of Oil of *Aſpin*, *Turpentine* and *Sandarack* melted together

White VARNISH, call'd alſo *Venetian Varniſh*, made of Oil of Turpentine, Fine Turpentine and Maſtic

Spirit of Wine VARNISH, made of *Sandarach*, *White Amber*, *Gum Elemi* and *Maſtick*, ſerving to gild Leather, Picture-Frames, &c withal

Gilt VARNISH, made of *Linſeed Oil*, *Sandarach*, *Aloes*, *Gum Gutta*, and *Litharge of Gold*

China VARNISH, made of *Gum Lacca*, *Colophony*, *Maſtic*, and *Spirit of Wine*

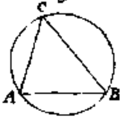
Common VARNISH, which is only common *Turpentine*, diſſolv'd in *Oil of Turpentine*

White VARNISH } *Amber* VARNISH } From a Manuſcript of Mr *Boyle* Take white Roſin four Drams, melt it over the Fire in a clean glaz'd Pipkin, then put into it two Ounces of the whiteſt Amber you can get (finely powdered) this is to be put in by a little and a little, gradually, keeping it ſtirring all the while with a ſmall Stick, over a gentle Fire, till it diſſolves, pouring in now and then a little Oil of Turpentine, as you find it growing ſtiff, and continue ſo to do till all your Amber is melted

But great Care muſt be taken not to ſet the Houſe on Fire, for the very Vapours of the Oil of Turpentine will take

XIX

Fig 1



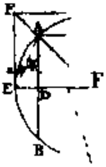


Fig 8

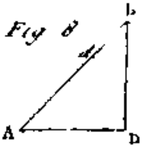


Fig 11

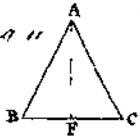


Fig 12

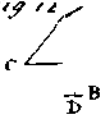
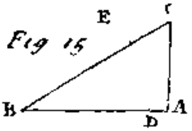


Fig 15



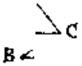
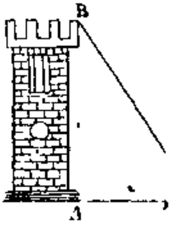


Fig 10



Fire by Heat only, but if it ſhall happen ſo to do, immediately put a flat Board or wet Blanket over the fiery Pot, and by keeping the Air from it, you will put it out, or ſuffocate it

Therefore it will be beſt to melt the Roſin in a Glaſs of a Cylindric Figure in a Bed of hot Sand, after the Glaſs has been well *anneal'd* or warm'd by Degrees in the Sand, under which you muſt keep a gentle Fire

When the Varniſh has been thus made, pour it into a coarſe Linnen Bag, and preſs it between two hot Boards of Oak or flat Plates of Iron, after which it may be us'd with any Colours in Painting, and alſo for varniſhing them over when painted

But for covering Gold, you muſt uſe the following Varniſh this is to be obſerv'd, that when you have varniſh'd with white Varniſh, you may put the Things varniſh'd into a declining Oven, which will harden the Varniſh

A *Hard* VARNISH, *which will bear the Muffle (from a Manuſcript of Mr* Boyle's*) for laying over any Metal, that appears like Gold, to prevent it from turning black, which all but Gold will be apt to do, when expos'd to the Air*

Take of *Colophony*, which is to be had at the Druggiſts, an Ounce, ſet it over the Fire in a well glaz'd earthen Veſſel, till it is melted, then by little and little, ſtrew in two Ounces of Powder of *Amber*, keeping ſtirring it all the while with a Stick, and when you perceive it begin to harden or reſiſt the Stick, then put in a little Turpentine Oil, which will thin and ſoften it immediately, then put in two Ounces of *Gum Copal* [finely powdered) ſprinkling it in as you did the *Amber*, ever and anon pouring in a little Oil of Turpentine, and when it is done, ſtrain it as before directed.

This is proper to varniſh over Gold, and the Things done with it, muſt be ſet into a declining Oven, three or four Days ſucceſſively, and then it will reſiſt even the Fire

A VARNISH *for Braſs to make it look like Gold*

This is us'd upon Leaf Gold, or upon that which is call'd *Dutch* or *German* Leaf Gold, or upon Braſs or Bath-Metal, which are deſign'd to imitate Gold

Take two Quarts of *Spirit of Wine*, and put it into a Retort Glaſs, then add to it an Ounce of *Gamboge*, two Ounces of *Lake*, and two Ounces of *Gum Maſtic*, ſet this in a Sand Heat for ſix Days, or elſe near a Fire, or you may put the Body of the Retort frequently into warm Water, and ſhake it two or three times a Day, then ſet it over a Pan of warm Small Coal Duſt, before you lay this Varniſh over the Metal, to be ſure you ſee that it has been well clean'd, varniſh it over thinly with this Varniſh, and it will appear of the Colour of Gold Set it in a declining Oven to harden, and it will not rub off

N B This is a good Varniſh to mix with any Colours that incline to red, and the white Varniſh for mixing with thoſe that are pale.

A VARNISH *for Wood, Paper*, &c

The *Japaneſe* have a Method of making Plates, Bowls and other Veſſels of brown Paper, and ſometimes of fine Saw-Duſt; which Veſſels are very light, and very ſtrong, which by Reaſon they are not liable to be broken by a Fall as *China* Ware or Porcelaine made of Earth, are much eſteem'd with us The Method of making them is as follows

Take brown Paper, boil it in common Water, ſtirring and maſhing it all the while with a Stick, till it is almoſt become a Paſte, then take it out and pound it well in a Stone Mortar, till it is reduc'd to a ſoft pappy Conſiſtence, like Rags for Paper making, then with common Water and Gum Arabic, a Quantity ſufficient to cover this Paper Paſte an Inch, put theſe together in a well glaz'd Pipkin, and boil them well, keeping continually ſtirring them, till the Paſte is well impregnated with the Gum, then is your Paſte fit for making any Form you deſign.

Having the Mould ready made, as ſuppoſe any Thing of the Figure of a Plate, you muſt have hard Wood turn'd on one Side of ſuch a Figure, with a Hole or two in the middle, quite through the Wood, to let any Water paſs through that is preſs'd out of the Paſte; which Mould muſt be concave and in the middle in the Form, of the underſide of a Plate, alſo another Piece of hard Wood muſt alſo be turned convex in the middle, and in the Form of the upperſide of a Plate, this muſt be about the eighth Part of an Inch leſs than the under Mould, but about the Rim or the Edge, you may, if you pleaſe, have ſome little Ornament carv'd or engraven in the Wood

Theſe Moulds muſt be well oil'd on the turn'd Sides, as ſoon as they are made, and muſt be continued oiling, till they have been thoroughly drench'd with Oil, and oil them well again juſt before you uſe them, to prevent the gummed Paſte from ſticking to the Wood, ſet the under Mould upon a ſtrong Table even, and ſpread it over with ſome of your Paſte as evenly as you poſſibly can, ſo as to be every where of an even Thickneſs of about a quarter of an Inch, then having oil'd the upper Mould, and put it as exactly as may be on the Paſte, and preſs it hard down ſetting a great Weight upon it; letting it remain in that State for 24 Hours

When you ſuppoſe the Paſte to be dry, take it out of the Moulds, and when it is thoroughly dry, it will be as hard as Wood, and be fit to lay a Ground upon, made with ſtrong Size and Lamp-black, letting it dry gently, and when that is thoroughly dry, mix Ivory-black with the following Varniſh, and uſe it as hereafter directed.

A ſtrong Japan VARNISH.

Take an Ounce of Colophony, and melt it in a well glaz'd earthen Veſſel, then having three Ounces of Amber finely pulveriz'd and ſifted, put it in by little and little, adding now and then ſome Spirit of Turpentine: when it is thoroughly melted, ſprinkle in three Ounces of Sarcacolla, keeping it all the while ſtirring, putting in frequently more Spirit of Turpentine, till all is melted and well incorporated, then ſtrain it through a coarſe Hair Bag, plac'd between two hot Boards, and preſs it gently, receiving the Clear into a well glaz'd Pot, made warm, with this Varniſh mix the ground Ivory-Black, and having firſt warm'd the Veſſel made in the Mould, whatſoever Form it is, Plate, Bowl, &c lay it on before the Fire in a warm Room, that the Air may not chill the Varniſh, lay it on equally and then ſet it into a gentle Oven, and the next Day into a hotter, and the third Day into one that is very hot, letting it ſtand in it till the Oven is quite cold, and then it will be fit for any Uſe, either for Liquors cold or hot, and will never change, nor can they be broken but with great Difficulty

As for the Moulds, it is probable they might do as well if they were caſt of any hard Metal, as if turn'd of Wood.

You may alſo make what Things you pleaſe of fine Saw-duſt, by drying it well, and pouring on it ſome Turpentine; having an equal Quantity of Roſin melted with it, and half the Quantity of Bees wax, mix them well together, and put them to the dry Saw duſt, ſtirring all together till the Mixture becomes thick as a Paſte; then take it off the Fire, and having warm'd your Moulds, ſpread ſome of the Mixture on the under Mould, that has a Hole in the Middle, as equally as poſſible, and preſs the upper Mould upon it, as before, let it ſtand to cool, and your Veſſel will be fit for painting

There may, if you pleaſe, be ſome *Sarcacolla* finely powdered, put into this while your Turpentine is melting, to the Quantity of half the Turpentine, ſtirring it well, and it will harden it This Varniſh will moſt ſafely be made in the open Air, because it will endanger the Houſe, and have wet Cloth ready to put it out if it takes Fire

But which ever of the Mixtures you uſe, if you have mind to have them appear lik Gold, do them over with Gol Size, and when that begins t ſtick a little, with the Finger lay on Leaf Gold, either rea Gold, or that which is brough from *Germany*, but the laſt apt to change green, as moſ of the Preparation from Braſ will do, ſuch as thoſe whic are call'd Bath-metal, and

the

thers [illegible] the like Sort, which appear like Gold, when they are freſh poliſh'd, or clean'd every Day, but as the Air coming upon them will make them alter to another Colour, Gold itſelf is rather to be choſen, which is durable, and will never change, and is alſo a much finer Colour than any of the former for a Continuance.

And altho' the Leaf Gold is tender, and may be ſuppoſed to be liable to rub off, yet the Varniſh with which it is to be varniſh'd over, will keep it bright and intire.

When the Leaf Gold has been laid on, and the flying Pieces bruſh'd off, which is not to be done till the Gold Size is dry, then varniſh it over with the following Varniſh

V ARNISH *for Gold, or ſuch Leaf of Metals that imitate Gold*

Take Colophony, and having melted it, put in two Ounces of Amber, finely powdered, and ſome Spirit of Turpentine, and as the Amber thickens, keep it well ſtirring, then put in an Ounce of Gum Elemi, well pulveriſed, and more Spirit of Turpentine, conſtantly ſtirring the Liquor till all is well mix'd and incorporated. But take care however to uſe as little Turpentine as you can, becauſe the thicker the Varniſh is made, the harder it will be Let this be done over a Sand-Heat, in an open Glaſs, then ſtrain it, as is directed for the preceeding Varniſh This Varniſh is to be uſed alone, firſt warming the Veſſels made of Paper Paſte, and lay it on with a painting Bruſh before the Fire, but not too near, leaſt the Fire raiſe it into Bliſters: After this has been done, harden it three ſeveral Times in Ovens, firſt with a ſlack Heat, the next with a warmer, and the third with a very hot one; and the Veſſels will look like poliſh'd Gold

And as for ſuch Veſſels, &c. as ſhall be made with Saw-duſt and Gums, the Varniſh may be made of the ſame Ingredients as above-mentioned, except the Gum Elemi, and this will dry in the Sun, or in a gentle Warmth

To varniſh of a Red Colour

After what you would varniſh has been prepared as before, and are thoroughly dry, mix Vermilion with the third Varniſh, and uſe it warm, then ſtove it, or harden it by Degrees in an Oven, and it will appear very gloſſy, or elſe lay on your firſt Ground with Size and Vermilion, and in proper Places you may ſtick on with Gum Arabick, and water ſome Figures cut out of Prints, as little Sprigs of Flowers, or ſuch like, and when they are dry, paint them over with Gold Size, and let that remain, till it is a little ſticky to the Touch, then lay on your Gold, and let that be well clos'd to the Gold Size, and dried See the Article *Gilding* Then if you would ſhade any Part of your Flower, take ſome Ox-gall, and with a fine

Camels Hair Pencil, trace over the ſhady Parts on the Leaf-Gold, and with deep *Dutch* Pink , and when that is dry, uſe your Varniſh in a warm Place (I mean that Varniſh directed for the Covering of Gold) and ſet it to harden by degrees in an Oven, which Varniſh will ſecure the Leaf Gold , altho' it be only that called *Dutch* Gold, or Metal, from changing by keeping the Air from it.

Varniſhing any Thing which is covered with Leaf Silver

Firſt paint the Thing over with Size, and ground Chalk or Whiting , let them ſtand till they are thorougly dry, and then do them over with very good Gold Size, of a bright Colour (for there is much Difference in the Colour of it , ſome being yellow, and others almoſt white , the firſt is moſt proper for Gold, and the laſt for Silver) When this Size is almoſt dry, that it will juſt ſtick a little to the Touch, lay on the Leaf Silver, and cloſe it well to the Size See the Article *Gilding*

A VARNISH *for covering Silver*

Melt in a well glaz'd Pipkin, ſome fine Turpentine, and put in three Ounces of white Amber, finely powdered (more or leſs, according to the Quantity your Work will require) put it in by little and little, keeping it continually ſtirring, adding by Degrees ſome Spirit of Turpentine, till all the Amber is diſſolved, and then add to it an Ounce of *Sarcacolla* well beaten, and an Ounce of Gum *Elemi* well levigated, adding now and then a little Spirit of Turpentine, till all is diſſolved : do this over a gentle Fire, and keep it conſtantly ſtirring

This Varniſh will be white and ſtrong as the former, and is to be uſed warm, and hardened [illegible] degrees in an Oven, as varniſhed Gold, and it will look like poliſhed Silver.

VARNISH *for Wood, to mix with ſeveral Colours.*

Take Spirit of Turpentine, and diſſolve in it a little Gum *Tacamahacca* over the Fire, till it is a little thickened , and this may be uſed with any Colour, that has been wel ground with Water, and afterwards reduced to a fine Powder When the Work is done you may, if you pleaſe, varniſh over your Piece, with th ſame Varniſh directed for Silve and Wood, Tables, Tea-Board, or any Thing elſe, may be don in the ſame Manner, as is d rected for Veſſels made of th Paſte of Paper and Saw-duſt.

Varniſhing Prints, &c wi white Varniſh ſo as to be Water and Poliſhing

The Print ſhould be fi paſted either on Board or ſho Cloth, ſtrained on a Frame , order to do this well, prep ſome ſtiff Starch , and with Spunge dipt in Water, or t

Sta

Starch (without any Blue in it) wet the Back of your Print, and f you deſign to lay it on a oard, dip a large Bruſh in hick Starch, and bruſh it over he Board as even as poſſible, nd let it dry (or you may lay Ground of Whiting and Size n the Board firſt, which will lo very well) then repeat it a econd Time, and ſo continue ll the Veins or Grain of the Wood is quite filled.

In the laſt Operation, when he Starch is juſt laid on, lay our wet Print upon it, as ſmooth s poſſible, that there be no Wrinkles, nor Bubbles in it, and reſs it on cloſe every where, ll it lies ſmooth, and ſo ſet it by o dry, which it will be, and fit o varniſh in 24 Hours with he following Varniſh

Take *Ichyocolla*, or *Fiſh-glue*, r *Iſinglaſs*, two Ounces, and fter you have pulled it into mall Pieces, boil it in a Pint f Brandy or ſtrong Spirits in well glaz'd earthen Veſſel, ll it comes to a ſtrong Glue, which you may know by ta-ing out a little, and expoſing t to the Air, it is then fit for our Purpoſe, but don't fail o make it as ſtrong as you an

And while it is hot, with a large Bruſh, bruſh over the Print as quick as you can, and as ſmooth and even as may be, ſet it by for a Day or two, and then do it over again with the ſame Varniſh or Glue, and let it dry again very well; then bruſh it over with white Varniſh at ſuch a Diſtance from the Fire, that it may not bliſter; repeat this two or three Times; then let it ſtand for a Day or two, and then varniſh it over again with the white Varniſh the third Time, with two or three Paſſages of the Bruſh, then let it ſtand for three or four Days, and it will be hard enough to be poliſhed, which is to be done with a ſoft Linnen Cloth and ſome *Tripoli*, rubbing it very gently, till it is as ſmooth as may be, and afterwards clear it with Flour and Oil; and then it will appear as clear as Glaſs; and if at any Time it is ſullied with Fly-Shits, you may clean it, by waſhing it with a Spunge and Water

The white VARNISH

Take Gum Sandarach of the cleareſt and whiteſt Sort, eight Ounces, Gum Maſtick of the cleareſt Sort, half an Ounce, of *Sarcacolla* the whiteſt, three Quarters of an Ounce, *Venice* Turpentine an Ounce and a half, Benzoin the cleareſt one Quarter of an Ounce, white Roſin one Quarter of an Ounce, Gum *Animæ* three Quarters of an Ounce Let all theſe be diſſolved, and mixt in the Manner following

Put the *Sarcacolla* and Roſin into a little more Spirits than will cover them to diſſolve, then add the Benzoin, Gum *Animæ* and *Venice* Turpentine, into either a Glaſs or glaz'd earthen Veſſel, and pour on as much Spirits as will cover them an inch, then put the Gum Maſtick into a Glaſs or glaz'd Veſſel, and pour ſtrong Spirits upon them, covering them alſo about an Inch thick, to diſſolve them rightly; then put your Gum *Elemi* in a diſtinct Veſſel as before, and cover it with Spirits to diſſolve

For this Purpoſe, you need only break the Roſin a little, and powder the Gum *Animæ*, *Sarcacolla* and *Benzoin*

Let all ſtand three or four Days to diſſolve, ſhaking the Glaſſes, &c two or three times a Day, and afterwards put them all together into a glaz'd Veſſel, ſtirring them well, and ſtrain the Liquor and Gums gently, beginning with the Gums, through a Linnen Cloth

Then put it into a Bottle, and let it ſtand a Week before you uſe it, and pour off as much of the clear only, as you think ſufficient for preſent Uſe.

To paſte Prints upon Cloth for Varniſhing.

If the Print be put upon a ſhock Cloth, well ſtrained in a Frame, bruſh the Cloth over with ſtrong Paſte, made with Flour and Water, and immediately bruſh over the back of the Print with well prepar'd Starch; and then bruſh the Cloth over with the ſame Starch, and lay on the Print as ſmooth as poſſible, without leaving any Wrinkles or Bubbles in the Paper. This you ſhould take Notice of, that when you have laid your Paper upon the Cloth, they will both together appear flagging, and unſtrained, but as ſoon as they are dry, all will be ſmooth, as either of them was at firſt.

Let them ſtand ſo in a dry warm Place for a Day or two, and then you may varniſh your Print as before directed, with Glue made of *Icthyocolla*, and then with the white Varniſh.

With this Varniſh you may mix up any Colour, that has been ground dry, with a Marble, and paint it upon any Figure you have drawn, or upon any Print you have paſted upon your Work; but the varniſhed Colours ſhould be chiefly put upon the ſhady.

VARNISH *made with Seed* Lacca.

Take a Pint of ſtrong Spirit of Wine, put into a Glaſs Veſſel, and put to it three Ounces of Seed *Lacca*, and let them ſtand together for two Days, ſhaking them often, then paſs it through a Jelly Bag, or a Flannel Bag, made like what is called *Hypocrates*'s Sleeve, letting the Liquor drop into a well glaz'd Veſſel, and giving the Gums a Squeeze every now and then, when the Varniſh is almoſt out of the Bag, add more, and preſs it gently till all is ſtrained, and the Dregs remain dry

Be ſure you do not throw the Dregs into the Fire, for they will endanger ſetting the Houſe on Fire.

Put the Varniſh up in a Bottle, and keep it cloſe ſtopt, ſetting it by, till all the thick Parts are ſettled to the Bottom, which they will do in three or four [illegible]en pour off the clear [illegible]ſh Bottle, and it will be [illegible] Uſe

As for Varniſh made of *Shell-Lacca*, it is not of any great Service, tho' ſo often recommended, for it will not bear the Poliſh.

When you lay on your Varniſhes, take the following Method

1. If you varniſh Wood, let your Wood be very ſmooth, cloſe grain'd, free from Greaſe, and rubb'd with Ruſhes.

2 Lay on your Colours as ſmooth as poſſible, and if the Varniſh has any Bliſters in it, take them off by a Poliſh with Ruſhes

3. While you are varniſhing, keep your Work warm, but not too hot

4. In laying on your Varniſh, begin in the Middle, and ſtroke the Bruſh to the Outſide, then to another extreme Part, and ſo on till all be covered, for if you begin at the Edges, the Bruſh will leave Blots there, and make the Work unequal

5 In fine Works uſe the fineſt *Tripoli* in poliſhing do not poliſh it at one Time only, but after the firſt Time, let it dry for two or three Days, and poliſh it again for the laſt Time

6. In the firſt poliſhing you muſt uſe a good deal of *Tripoli*, but in the next a very little will ſerve, when you have done, waſh off your *Tripoli* with a Spunge and Water, dry the Varniſh with a dry Linnen Rag, and clear the Work, if a white Ground, with Oil and Whiting, or if black, with Oil and Lamp Black

An Uſeful VARNISH.

Take drying Linſeed Oil, ſet it on the Fire, and diſſolve in it ſome good Roſin, or (which is better, but dearer) Gum-lacca, let the Quantity be ſuch as may make the Oil thick as a Balſam When the Roſin or Gum is diſſolved, you may either work it off it ſelf, or add to it ſome Colour, as Verdigreaſe, for a green, or Amber, for an Hair Colour, or Indico and White, for a light Blue.

This will ſecure Timber-work done over with it, equal to painting with Colours in Oil, and is much more eaſy to obtain, for Linſeed Oil and Roſin are more eaſily melted together, by boiling, than Colours can any ways be ground, and being of the Conſiſtence of a Balſam, works very readily with a Bruſh, and of it ſelf, without the Addition of Colours, bears a Body ſufficient to ſecure all manner of Timber Work, equal to moſt Oil Colours

In the working of it, there's no great Skill required, if you can but uſe a Painter's Bruſh; only let the Matter you lay it on, be thoroughly drenched, that the Outſide may be glaz'd with it And if you deſire a Colour on the Outſide, you need only grind a Colour with the laſt Varniſh you lay on.

To preſerve bright Iron-work from Ruſt, and other Injuries of a corroding Air, by an oily Varniſh.

Take good *Venetian*, or for want of that the beſt and cleareſt common Turpentine, diſſolve it in Oil of Turpentine, and add to it ſome Linſeed Oil, made clear by long ſtanding in the hot Sun (for ſome uſes the common drying Linſeed Oil may ſerve,) mix them well together, and with this Mixture varniſh over any Sort of bright Iron work whatſoever

It is a certain Preſerver of all ſuch Iron work from Ruſt, let it be what it will, provided it be ſuch as is not brought into common Uſe, for much handling will wear it off, and Heat will diſſolve it, but for all ſuch bright Iron work that is uſed about either Carpenters or Joiners Work, that require not much handling, as alſo Arms, &c that hang up for State, rather than preſent Uſe, it is an infallible Preſervative

When you uſe this oily Varniſh, 'tis beſt to warm it, and then with a Bruſh lay it on as thin as poſſible, this is beſt for Arms, but for other Iron-work, it may be laid on cold, in four or five Days after it has been laid on, it will be thoroughly dry

Note, That ſuch Arms as have been done over with it, may when they come into uſe be cleanſed from it again, by being warmed hot before a Fire for Heat will diſſolve it, but Water will do it no Hurt.

VASES [in *Architecture*] are certain Ornaments placed on Cornices, Socles or Pedeſtals; repreſenting the Veſſels of the Ancients, particularly thoſe uſed in Sacrifices, as Incenſe Pots, Flower-Pots, all which are occaſionally enrich'd with *Baſſo Relievo's*

They are uſually placed there to crown or finiſh Facades, Frontiſpieces

Vitruvius ſpeaks of a Sort of Theatrical Vaſes made of Braſs, or earthen Ware, which were diſpoſed in private Places, under the Steps and Seats of the Theatres, to aid and increaſe the Reflection and Reſonance of the Actors Voices, &c

It is ſaid there are of theſe Sort of Vaſes in the Cathedral Church of *Milan*

VASE is particularly uſed in Architecture, to ſignify the Body of the *Corinthian* and Compoſite Capital, and is called the Tambour or Drum, and ſometimes the *Campana*

VAULT [in *Architecture*] is a Piece of Maſonry-Arch without Side, and ſupported in the Air by the Artificial placing of the Stone which forms it, its principal Uſe being for a Cover or Shelter, or it is an arch'd Roof, ſo contriv'd, as that the ſeveral *Vouſſoirs* or Vault-Stones, of which it conſiſts, do, by their Diſpoſition ſuſtain each other Vaults are to be preferred on many Occaſions to *Soffits* or flat Cielings, as they give a greater Riſe and Elevation, and beſides are more firm and durable

Salmaſius obſerves, that the Ancients had only three kinds of Vaults. The firſt was the *Fornix* made Cradle wiſe, the ſecond, a *Teſtudo*, i. e. *Tortoiſe*-wiſe, which the *French* call *Cul de Four* or *Oven-wiſe*, and the third, *Concha*, or Trumpet-wiſe.

But the Moderns have ſubdivided theſe three Sorts into many more, to which they have given different Names, according to their Figures and Uſes. ſome of them are circular and others eliptical

Again, the Sweeps of ſome are larger, others leſs Portions of a Sphere. All ſuch as are above Hemiſpheres are called *High* or *ſurmounted Vaults*, and all that are leſs than Hemiſpheres, are called *Low* or *ſurbaſed Vaults*, or *Teſtudines*

In ſome *Vaults* the Height is greater than the Diameter, in others, it is leſs others again are quite flat, and only made with Haunſes, others like Ovens, or in the Form of a *Cul de Four*, &c and others growing wider as they lengthen, like a Trumpet

There are alſo *Gothick Vaults*, with *Ogives*, &c.

Of *Vaults* ſome again are *ſingle*, others *double*, *croſs*, *diagonal*, *horizontal*, *aſcending*, *deſcending*, *angular*, *oblique*, *pendent*, &c

Maſter Vaults are thoſe that cover the principal Parts of Buildings, in contradiſtinction to the upper or ſubordinate *Vaults*, which only cover ſome little Part, as a Paſſage or Gate, &c.

A *double Vault* is one that is built over another, to make the outer Decoration range with the inner, or to make the Beauty and Decoration of the Inſide, conſiſtent with that of the Outſide, leaves a Space between the Concavity of the one, and the Concavity of the other Inſtances of which, we have in the Dome at St. *Peter*'s at *Rome*, St *Paul*'s in *London*, and in that of the Invalids at *Paris*

Vaults, with Compartments, are ſuch whoſe Sweep, or inner Face is enrich'd, with Pannels of Sculpture, ſeparated by Platbands Theſe Compartments, which are of different Figures, according to the Vaults, and uſually gilt on a white Ground, are made with Stone or Brick-walls, as in the Church of St. *Peter* at *Rome*, or with Plaſter on Timber Vaults.

Theory of Vaults

A Semi-circular Arch or Vault, ſtanding on two Piedroits, or Impoſts, and all the Stones that compoſe them, being cut, and placed in ſuch Manner, as that their Joints or Beds being prolonged, do all meet in the Centre of the Vault, it is evident, that all the Stones muſt be in the Form of Wedges, i e muſt be wider and bigger at Top, by virtue of which they ſuſtain each other, and mutually oppoſe the Effort of their Weight, which determines them to fall

The Stone in the middle of the Vaults, which ſtands perpendicular

pendicular to the Horizon, and is called the *Key* of the Vault, is ſuſtained one each Side by two contiguous Stones, juſt as by two inclin'd Planes, and conſequently the Effort it makes to fall, is not equal to its Weight.

But ſtill that Effort is the greater, as the inclin'd Planes are leſs inclin'd, ſo that if they were infinitely little inclin'd, i e if they were perpendicular to the Horizon, as well as the Key, it will tend to fall with its whole Weight, and would actually fall, but for the Mortar

The ſecond Stone, which is on the right or left of the *Key-Stone*, is ſuſtained by a third, which by virtue of the Figure of the Vault, is neceſſarily more inclin'd to the ſecond, than the ſecond is to the firſt, and conſequently the ſecond, in the Effort it makes to fall, employs a leſs Part of its Weight than the firſt

For the ſame Reaſon, all the Stones from the *Key-Stone*, employ ſtill a leſs and leſs Part of their Weight to the laſt, which reſting on a horizontal Plane, employs no Part of its Weight, or which is the ſame Thing, makes no Effort at all, as being intirely ſupported by the Impoſt

Now in *Vaults*, a great Point to be aimed at, is, that all the *Vouſſoirs* or Stones make an equal Effort towards falling To effect this, it is viſible, that as ſuch (reckoning from the *Key* to the Impoſt) employ ſtill a leſs and leſs Part of its whole Weight; the firſt, for Inſtance only employing one half, the ſecond, one third, the third one fourth, *&c.* There is no other way of making thoſe different Parts equal, but by a proportionable Augmentation of the whole, *i. e* the ſecond Stone muſt be heavier than the firſt, the third than the ſecond *&c* to the laſt, which ſhould [illegible] infinitely heavier

M *de la Hire* demonſtrates what that Proportion is, in which the Weights of the Stones of a Semi-circular Arch muſt be increaſed to be *in Equilibrio*, or to tend with equal Forces to fall, which is the firmeſt Diſpoſition a Vault can have.

The Architects before him had no certain Rule to conduct themſelves by, but did all at Random Reckoning the Degrees of the Quadrant of a Circle, from the Key-ſtone to the Impoſt, the Extremity of each Stone will take up ſo much the greater Arch, as it is farther from the Key

M *de la Hire*'s Rule is to augment the Weight of each Stone above that of the Key-ſtone, as much as the Tangent of the Arch of half the Key.

Now the Tangent of the laſt Stone of Neceſſity becomes infinite, and of conſequence its Weight ſhould be ſo too; but as Infinity has no Place in Practices, the Rule amounts to this, that the laſt Stones be loaded as much as poſſible, that they may the better reſiſt the Effort which the Vault makes to ſeparate them, which is call'd the Shoot or Drift of the Vault

Mr. *Parent* has ſince determined the Curve or Figure, which the *Extrados* or Outſide of a Vault, whoſe *Intrados* or Inſide is ſpherical, muſt have that all the Stones may be *in Equilibrio*. See *Bridges*.

The Key of a Vault is a Stone or Brick in the middle of the Vault, in Form of a truncated Cone, which ſerves to bind or faſten all the reſt

The Reins of a Vault, or the filling up are the Sides which ſuſtain it

The Pendentive of a Vault is the Part ſuſpended between the Arches or *Ogives*

The Impoſt of a Vault is the Stone on which the firſt *Vouſſoir* or Stone of the Vault is laid

VELOCITY [in *Mechanicks*] *i. e.* Swiftneſs, is that Affection of Motion, whereby a Moveable is diſpoſed to run over a certain Space in a certain Time

The greateſt Velocity wherewith a Ball can deſcend, by virtue of its ſpecifick Weight, in a reſiſting Medium, is that which the ſame Ball would acquire by falling in an unreſiſting Medium thro' a Space, which is to be four Thirds of its Diameter, as the Denſity of the Ball to the Denſity of the Fluid

Huygens, *Leibnitz*, *Bernouli*, and other foreign Mathematicians, hold, that the *Momenta*, or Forces of falling Bodies, at he End of their Falls, are as he Squares of their Velocities nto the Quantities of Matter On the contrary, the *Engliſh* Mathematicians maintain them to be as the Velocities themſelves into the Quantities of Matter Velocity is conceived to be either abſolute or relative. The Velocity which has been already conſidered is ſimple or abſolute, in reſpect to a certain Space, mov'd in a certain Time

Relative or reſpective Velocity, is that wherewith two diſtant Bodies approach each other, and come to meet in a longer or leſs Time, whether only one of them moves towards the other at reſt, or whether they both move, which may happen two ways, either by two Bodies mutually approaching each other in the ſame right Line, or by two Bodies moving the ſame Way in the ſame Line, only the foremoſt ſlower than the other; for by this means [illegible] over-take that, and as they come to meet in a greater or leſs Time, the relative Velocity is greater or leſs

Thus if two Bodies come nearer each other by two Feet, in one ſecond of Time, their reſpective Velocity is double that of two others, which only approach one Foot in the ſame Time

VENEERING } is a Sort
VANEERING } of Marquetry, or inlaid Work, whereby ſeveral thin Slices, or Leaves of fine Woods of different Kinds, are applied and faſtened on a Ground of ſome common Wood

There are two kinds of inlaying, the one which is the more ordinary, goes no farther than the making Compartments of different Woods, the other requires a great deal more Art, and repreſents Flowers, Birds, and the like.

The firſt kind is what we properly call Veneering, the latter is deſcribed under the Article Marquetry

The Wood intended for Veneering is firſt ſawed out into thin Slices or Leaves, about a Line thick, in order to ſaw them, the Blocks or Planks are placed upright, in a kind of Sawing Preſs

Theſe Slices are afterwards cut into narrow Slips, and faſhioned divers ways, according to the Deſign propoſed After this the Joints are carefully adjuſted, and the Pieces brought down to their proper Thickneſs, with ſeveral Plans for that Purpoſe, then they are glued down [illegible] Ground or Block of dry Wood, with good ſtrong *Engliſh* Glue

The Pieces being thus jointed and glued, the Work, if ſmall, is put into a Preſs, if large, it is laid on a Bench covered with a Board, and preſs'd down with Poles or Pieces of Wood, one End of which reaches to the Cieling of the Room, and the other bears on the Board

When the Glue is thoroughly dry, they take it out of the Preſs and finiſh it, firſt with little Planes, afterwards with divers Scrapers; ſome of which reſemble Raſps which take off the Dents, *&c* left by the Planes

When the Work has been ſufficiently ſcraped, it is poliſhed with the Skin of a Sea-dog, Wax and a Bruſh, and a Poliſher of Shave-graſs; which is the laſt Operation.

VENTIDUCTS [in *Building*] ar Spiracles or ſubterraneous Places, where freſh cool Winds being kept, are made to communicate, by means of Ducts, Funnels, or Vaults, with the Chambers or other Apartments of an Houſe, to cool them in ſultry Weather. Theſe are called by the *Italians*, *Ventidetti*, and by the *French*, *Priſons des Vents*, and *Palais d'Eole*

• VERDEGREASE is the beſt and moſt uſeful green of all others, this Colour is made out of Copper, being no other than the Ruſt of that Metal, promoted by the Fumes of ſour Wine, and the Rape of Grapes; the Proceſs of which, as it is perform'd at *Montpelier*, in *France* (where the beſt is ſaid to be made) as may be ſeen in Mr. *Ray*'s Travels, *pag* 454 It is a delicate Green inclining to a bluiſh; but with a little Pink-yellow, makes the delicateſt Graſs green in the World, It is a Colour that will grind very fine, but not without ſome Pains, and when ground fine, it lies with a good Body, and works well

They have at the Colour-ſhops a Sort of it, that they call diſtill'd Verdegreaſe, being that which is perfectly purified from Droſs and Filth, of good Uſe in fine Work, but too dear for common Painting.

[redacted] VERDITER is a Colour, and does not bear a good Body, and is ſeldom uſed but in Landskip, where Variety is required It ſhould be waſhed before uſed. See waſhing of *Colours*

Blue VERDITER is ſomething ſandy, of no very good Colour, of it ſelf, nor no good Body, being apt to turn greeniſh, but being mix'd with yellow, makes a good green It ought to be waſhed before uſed. See waſhing of *Colours*

VERMILION is the moſt delicate of all light Reds, being of it ſelf a perfect Scarlet Colour; it is made artificially out of Quick-ſilver and Brimſtone, in the manner following.

Take ſix Ounces of Brimſtone, and melt it in an Iron Ladle, then put two Pound of Quick-ſilver into a ſhammy Leather, or double Linnen Cloth, and ſqueeze it out into the melted Brimſtone, ſtirring them, in the mean Time, with a wooden *Spatula* till they are well united, and when they are cold, beat the Maſs into a Powder, and ſublime it in a Glaſs-veſſel, with a ſtrong Fire, and it will riſe into that Red Subſtance, which is called artificial Cinnabar or Vermilion The whole Proceſs may be ſeen more at large in *Lemery*'s Chymiſtry

This Colour is of a delicate fine Body, and if Pains be beſtowed on it, it will grind as fine as the Oil it ſelf, and then it makes a moſt excellent Colour. But if it be not ground very fine, the Glory of it will not appear, for it will look dull, and work coarſe, but if it be ground very fine, no Colour in the World looks better or works ſmoother, nor bears a better Body than Vermilion does, nor goes farther.

VERTEX the Top of any Thing, as the Vertex of a Cone, Pyramid, Conick Section, *&c.*

VERTEX [of a Glaſs in Opticks] is the ſame with the Pole of the Glaſs

VESTIBLE [in *Architecture*] a kind of Entrance into large Buildings, being an open Place before the Hall, or at the Bottom of the Stair-Caſe.

VESTIBLES only intended for Magnificence, are uſually between the Court and the Garden Theſe are ſometimes *ſimple*, *i e* have their oppoſite Sides equally enrich'd with Arches, and ſometimes their Plan is not contained under four equal Lines, or a circular one, but forms ſeveral *Van Corps*, and *Rear Corps*, furniſhed with Pilaſters, *&c.*

The *Romans* had Places called Veſtibles, at the Entrance of their Houſes, for the Shelter of thoſe Perſons who were obliged to ſtand at the Door And we have now Veſtibles of the like Kind in many old Churches, Houſes, *&c* called *Porches*.

Martinius derives the Word from *Veſtæ ſtabulum*, by reaſon that the Fore-part of the Houſe was dedicated to *Veſta*, and others ſay, becauſe it was uſual for People to ſtop in the Veſtible before they went in Doors.

Daviler derives it from *Veſtis*, a Garment, and *ambulare*, to walk, becauſe the *Veſtible* in the modern Houſes being an open Place at the Bottom of a large Stair-caſe, ſerving as a Thorough-fare to the ſeveral Parts of the houſe, here they firſt let fall their Trains in Viſits of Ceremony

Veſtible is alſo ſometimes uſed to ſignify a little kind of Antichamber before the Entrance of an ordinary Apartment

VIBRATION [in *Mechanicks*] is a regular, reciprocal Motion of a Body, *e gr* of a Pendulum, which being ſuſpended at Freedom, ſwings or vibrates firſt this Way, and then that

For the Bob being raiſed, falls again by its Gravity, and with the Velocity thus acquir'd, riſes to the ſame Height on the other Side, from whence its Gravity makes it fall again; and thus its Vibrations are continued

Mechanical Authors, inſtead of Vibration, frequently uſe the Term *Oſcillation*

The Vibrations of the ſame Pendulum are all *Iſochronal*, *i e* they are performed in equal Time, at leaſt in the ſame Climate, for towards the Equator they are ſomewhat ſlower

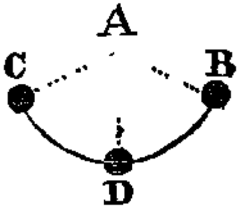
A Pendulum three Foot three Inches, and two Tenths of an Inch, according to *Huygens*, or 39 25 Inches, according to Sir *John Moor* and Lord *Brouncker*, vibrates Seconds, or makes 3600 *Vibrations* in an Hour.

The *Vibrations* of a longer Pendulum take up more Time than thoſe of a ſhorter one, in a ſub-duple *Ratio* of the Lengths

Thus a Pendulum three Foot long, will make 10 *Vibrations*, while another nine Inches long, makes 20 for 10 is the half of 20, and three Feet, or 36 Inches, are the Square of ſix Inches, which is the double of three, whoſe Square is nine: So that 10 is to 20 in a ſub-duple *Ratio* of 36 to 9.

The ſame is meant, when we ſay, that the Number of *Vibrations* of *Pendulums* in a given Time, is in a reciprocal *Ratio* of their Lengths

VIBRATION is the circular Motion of a Body, as B or C ſwinging on a Line, &c. faſtened at A as a Center, which Point A is called the Center of Motion, and by ſome, the Center of reciprocal Motion, the Point D is called the Point of Reſt, and a Line A B is called the Pendulum.



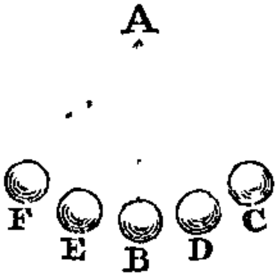
A is called the Center of reciprocal Motion, becauſe when the Pendulum A D is moved from the Point of Reſt D to C, it moves about that Point A to return to D, firſt on the one Side, and then on the other, until by its own Gravity, it ce[illegible] its Motion, and remains [illegible]e Point of Reſt where[illegible] is called the Center of reciprocal Motion

Vibration is either *ſimple* or *compound*, that is *ſimple*, when the Pendulum has moved from B to C, and *compound* when it has returned back again from C to B, *&c*

Pendulums of equal Lengths and Weights, perform their Vibrations very near in the ſame Time, but *Pendulums* of different Lengths will vibrate unequally, becauſe a longer *Pendulum* muſt remove more Air in its Swing or Vibration than a ſhorter

It has been found by ſeveral Experiments, that the Length of two unequal Pendulums are reciprocally proportionable to the Squares of the Numbers of their Vibrations, that is the Length of the firſt Pendulum is to that of the ſecond as the Square of the Numbers of the Vibrations of the ſecond in a given Time is to the Square of the Numbers of the Vibrations of the firſt in the ſame Time

Mr *Henry Philips* in his Advancement of the Art of Navigation, affirms, That if a Pendulum be made = 38 Inches and a half from A the Center of Motion, to C the Center of Gravity of a Bullet, *&c* every Vibration of ſuch a Perdulum will be = one Second or both Parts of a Minute of Time. that is every Time that the Body C or D paſſes by the Point of Reſt B, either from B to C, and back again to B, or by the Point of Reſt B, either from B to C, and back again to B, or from B to F, and back again to B, will be = one Second of Time, and conſequently its Motion from C to B, or from B to F, *&c* muſt be = half a Second of Time



Here it is to be obſerved, that it is no Matter what Swing or Diſtance from the Point of Reſt you firſt give it, for a Body will vibrate ~~in the~~ ſame Time from C to F, [illegible] D to E

Therefore if ſeveral Pendulums of equal Lengths and Weights were ſet going together at the ſame Time, with Difference, at firſt they would be all in perpendicular Poſition, as A B at the ſame Time

For tho' the Body C, being raiſed higher from B than the Body D, will vibrate with greater Velocity than the Body D, which is raiſed but half the Height of C Yet if both Sides are ſet going at the ſame Time, they will paſs by the Point of Reſt at the ſame Time, their Velocity being proportionable to the Spaces through which they paſs.

This is plain, for as the Body D vibrates but to E, which is but half the Arch C F, thro' which the Body C vibrates at the ſame Time. therefore the Body D requires but half the Velocity of the Body C, &c

VICE [in *Smithery*, &c] is a Machine or Inſtrument ſerving to hold faſt the Pieces to be filed, bent, riveted, &c

The Parts of the Vice are the Plane, which is its uppermoſt Part, the Chaps which are cut with Baſtard Cut, and well tempered, the Screw-pin, cut with a ſquare ſtrong Worm, the Nut or Screw-box, which has a ſquare Worm, and is braz'd into the round Box, the Spring which throws the Box open, and the Foot on which the whole is mounted

VICE [with Glaziers] a Machine for turning or drawing Leaden flat Rods, with Groves on each Side, to receive the Edges of the Glaſs

VISION [in *Opticks*] the Laws of Viſion brought under Mathematical Demonſtration, make the Subject of Opticks taken in the greateſt Latitude of that Word for among the Writers of Mathematicks, Opticks is moſt generally taken in a more reſtrained Signification for the Doctrine of direct Viſion, Catoptricks for the Doctrine of reflected Viſion, and Dioptricks for that of refracted Viſion

Direct VISION } is that
Simple VISION } which is performed by means of direct Rays, that is of Rays paſſing directly, or in right Lines, from the radiating Point to the Eye.

Reflected VISION is that which is performed by Rays reflected from *Specula* or Mirrours

Refracted VISION is that which is performed by Means of Rays refracted or turned out of their Way, by paſſing thro' Mediums of different Denſity, chiefly thro' Glaſſes and Lenſes

VISUAL RAYS are Lines of Light imagined to come from the Object to the Eye

VISUAL Point [in *Perſpective*] is a Point in the horizontal Line, wherein the ocular Rays unite Thus a Perſon who ſtands in a ſtraight long Gallery, and looking forwards, the Sides, Floor. and Cieling ſeem to meet, and touch one another in a Point or common Center

VIVO [in *Architecture*] the Shaft or Fuſt of a Column, it is alſo uſed for the naked of a Column

UMBER is a Colour of great Uſe in vulgar Painting, it is an Earth or Mineral dug out of a certain Iſland in the Mediteranean Sea, being of the Complexion of that which among us is called a Hair Colour, it grinds very fine, and bears the beſt Body of any earthy Colour, now in uſe, and when burnt, becomes the moſt natural Shadow for Gold of all others, and with a Mixture of white, it reſembles the Colour of new Oaken Wainſcot, it dries quickly and with a good Gloſs.

ber if it be intended for olour of a Horſe, or a ow for Gold, then burning s it for that Purpoſe, by mak-ig it darker.

It muſt only be put into the aked Fire in large Lumps, and ot taken out till they be thoughly red hot, or you may, you pleaſe incloſe it in a Crucible, and then put it into the Fire till it be red hot, and then take it out, and when cold lay it by for Uſe

UNDER PINNING [in *Building*] ſignifies the bringing it up with Stone under the Groundſells Sometimes it is uſed to ſignify the Work itſelf when it is done

[*The Price of doing it*] The Price in ſeveral Parts of *Suſſex* (for the Workmanſhip only) in ſome Parts of *Kent*, is 1 *d.* ½ *per* ſuperficial Foot, and in *Suſſex* 1 *d per* Foot

In ſome Places, 'tis the Cuſtom in meaſuring it, to take in half the Shell into their Meaſure

UNGULA [in *Geometry*] is the Section of a Cylinder cut off by a Plane, paſſing obliquely through the Plane of the Baſe, and Part of the Cylindrical Surface

VOLUTE [in *Architecture*] is a Sort of Scroll or Spiral Contortion uſed in the *Ionick* and compoſite Capitals, of which it is the principal Character, and Ornament.

It is by ſome called the *Ram's-horn*, from the Reſemblance of the Figure thereto

Moſt Architects are of the Opinion, that it was deſigned by the Ancients, to repreſent the Bark or Rind of a Tree laid under the *Abacus*, and twiſted thin at each Extreme where it is at Liberty others ſuppoſe it to be a Sort of a Pillow or Bolſter laid between the *Abacus* and *Echinus*, to prevent the latter from being broke by the Weight of the former, and the Entablature over it, and accordingly call it *Pulvinus* Others, after *Vitruvius*, ſuppoſe it to repreſent the Curls or Treſſes of a Womans Hair

There are alſo eight angular Volutes in the *Corinthian* Capital, accompanied with eight other ſmaller ones, called *Helices*

There are ſeveral Diverſities in the *Volute*

In ſome the Liſt or Edge is in the ſame Line or Plane throughout all the Circumvolutions ſuch are the antique *Ionick* Volutes, and thoſe of *Vignola*

In others, the Spires or Circumvolutions fall back, and in others they project or ſtand out

Again, in ſome, the Circumvolutions are oval , in others, the Canal of one Circumvolution is detached from the Liſt of another, by a Vacuity or Aperture

In others the Round is parallel to the *Abacus*, and ſprings out from behind the Flower of it.

In others it ſeems to ſpring out of the *Vaſe* from behind the *Ovum*, and riſes to the *Abacus*, as in moſt of the fine compoſite Capitals

Conſoles, *Modillions*, and other Sorts of Ornaments, have likewiſe their *Volutes*.

* The *Volute* is a Part of great Importance to the Beauty of the Column Hence Architects have invented divers Ways of delineating it.

The Principal are that of *Vitruvius*, which was long loſt, and reſtored by *Gouldman*; and that of *Palladio* *Daviler* prefers the former as the eaſier.

VOUSSOIR [in *Architecture*] a Vault-ſtone, or a Stone proper to form the Sweep of an Arch, being cut ſomewhat in manner of a truncated Cone, whoſe Sides, if they were prolong'd, would terminate in a Center, to which all the Stones of the Vault are directed

VOUSSOIRS See the Article *Bridges* Alſo ſee the *Plate*

The Figures 1 and 2, repreſent the Vouſſoirs of an Arch, and their Names, *viz*

1 Is the Couſſinet, or prime Vouſſoir, which is the firſt Stone of an Arch, from whence the Riſe of the Center commences.

2 2 2, *&c* The Vouſſoirs from the Head of a Bridge, and Haunſes of a Vault or Arch.

3 The Key-ſtone, upon which, uſually, are carved the Arms of him to whom the Bridge belongs, or who cauſed it to be erected

A B C, the *Extrados*

6, 8, 9, The *Extrados* and *Douelle*, *i e*. the interior Surface of a Stone, or facing of an Arch, and Part of the Curve within one Vouſſoir, which in the Arch of a Bridge is ſometimes alſo called the *Intrados*.

5, 6, The Bed of the *Douelle*.

6 and 1, The Joint of the Face or the Head

5 and 6, The Joint of the *Douelle*.

A, 2, 8, The Height of the Retombe, which is the Poſition of every Stone in the Vouſſoir, which is laid upon the firſt, and is called the Couſſinet of an Arch, which thence begins to form its Riſe, and which being laid by themſelves can ſubſiſt without a Center

Figure 2 Repreſents the Empalement [*i e* the greateſt Thickneſs of a Foundation of Piles] of a Foundation, from its Commencement, to which, at LH is given one fourth of the Height L M, when the Bottom L D is of a ſufficient Conſiſtence, and on the contrary, when the Bottom is doubtful, it is given one Third, or the half of L I of the Height of L M, with the Retraites

C E proportional to the largeneſs of the Empalement

The larger the Arches are of a Bridge that is projected, the larger muſt be the Piers and Abutments, and alſo the Vouſſoirs muſt be enlarg'd in Proportion

We have indeed no certain Rule for determinig the *Size* of the Vouſſoirs of Arches, we can only take our Models from thoſe Works which have been done, and eſpecially of the moſt experienc'd antient Architects, and thence to frame a Rule for the proportioning the principal Materials, on which conſiſts almoſt the whole Force [illegible] Arches and their Arrange[illegible].

[illegible] have ſays M *Gautier* obſerv'd the Works of the *Romans*, the Extrados Vouſſoirs being four Feet from the Tail to the Arches, which had ten Toiſes in the Opening, and that the ſame Vouſſoirs had in Length in the Bed, four Foot and a half, and 15 Inches in Thickneſs at the hollowed or concave Part of the Inſide of a Vouſſoir, and that the Thickneſs from the Arch to the Key might be five Foot.

Upon this Foot may be fram'd a Rule of Proportion for all Sorts of Semi-circular Arches; ſo that if one follows the Rule of the antique Arch of *Pont du Gard*, we ſhall find that if an Opening of ten Toiſes of an Arch give four Feet for the Tail of a Vouſſoir, that five Toiſes will give but two Foot; and 15 Toiſes, ſix Feet; 20 Toiſes, eight Feet, and in fine, 25 Toiſes, 10 Feet

But I would not follow the ſame Proportion in Arches of five Toiſes below, becauſe this would reduce the Vouſſoir of an Arch of one Toiſe, opening to ſix Inches in the Tail, inſtead of one Foot and a half, which it ought to have

So that if we compare a Vouſſoir of one Foot and a half in the Tail, for an Arch of one Toiſe wide, with one of two Foot in the Tail for an Arch of five Toiſes wide, the Rule will be better followed and better proportion'd in Reſpect to the Force or Strength of the Materials and their Bearing

It is certain that a large Bridge that bears a large Carriage, is leſs loaded than a ſmall Bridge that bears the ſame Carriage Therefore in the laſt the Vouſſoirs ought to be proportioned to the Weight of the Carriages that paſs over them, and not to the Materials with which they are built, which they ought to ſupport. and which are not very heavy

If the Weight of Carriages were diminiſh'd in Proportion to the largeneſs of the Bridges over which they paſs, the firſt Rule of Proportion might be obſerv'd, but as it is augmented in Proportion to what is done in ſmaller Arches, the Vouſſoirs ought to be made proportional to the Weight they are to ſupport, and not to thoſe of large Arches, where the ſame Weight is but one Point in Reſpect to their Solidity and Maſs

It is alſo certain that Materials of more or leſs Conſiſtence, will contribute more or leſs to the Solidity of theſe Works, that Vouſſoirs of three Foot in the Tail that are compact and cloſe, will render an Arch of ten Toiſes opening more ſecure, than thoſe of four Feet, which ſhall be of leſs Conſiſtence, by Reaſon of their being made of more tender or ſoft Stone, and from *Phyſicks* it is that this Knowledge is to be gained, I am of Opinion ſays M *Gautier*, that if theſe kinds of Proportions were followed, we ſhould not fall into thoſe Errors which are every Day committed by thoſe who are well acquainted with this Work.

I ſhall give an Example of a Bridge, which Decency hinders me from naming

The Arch fell down, it was 12 Toiſes in the Aperture, and the Vouſſoirs, altho' the Stones were very tender, had beſides this, the Fault of having too little Tail to retain them, not at all proportion'd to the Rule aforeſaid

As it is only the Vouſſoirs that keep the Work together, and the Maſonry that is ordinary above them, is laid on the Level, according to the Courſes of the Facades of the Bridges, it is certain that theſe Courſes do nothing but over-burden the Vouſſoirs, and that the Surpluſſage of Maſonry, is only proper for the compleating the Breaking of the Arch, and not for the Eaſing it

I was call'd to give my Advice upon the falling of this Arch, I found that the Cut of thoſe Stones in Reſpect to the Scheme Arch Centre, was well perform'd, nevertheleſs the Work was exclaim'd againſt as defficient in that Point. But in the End I aſſur'd them, that to re-eſtabliſh this Bridge, the Bounding Vouſſoirs ought to have a greater Length than they had made them, and that they ought to be of Stone of a ſtronger Conſiſtence, and the Work being perform'd after this Manner, ſucceeded perfectly well.

It is certain (adds he) that *Paris* furniſhes the moſt accompliſh'd Architects in *Europe*, the Precautions that have been taken at the *Pont Royal* of the *Thuilleries*, in the Poſition of the Vouſſoirs whoſe Tails are without End, and which have been prolonged ſince the Falling of the Arches, mounting up towards the Key, as one may ſay to the Cordon or Plinth, and as far as to the Superficies of the Pavement, or above all, there is nothing but Vouſſoir *en Coupe*, according to the *Epure* of the Arches, ſeen at the Head for about a third Part of the Arch, all over the Place where the greateſt Effort is made

Theſe Vouſſoirs *en Coupe* are lengthened at the End of their Tails, following the ſame Cut.

It is not becauſe the Vouſſoir is intire, that it ſecures the Work the better; it is its Length and its bearing on the Reins of the Arch which bind it and keep it in Place, when Bridges are not extradoſſed, and the Cut is adjuſted to perfect the whole.

A Vouſſoir may be eaſily prolonged, provided its Cut be follow'd in its prolongation, and there be no Void between them; and they may be ſecur'd by Cramping Irons, if you pleaſe

My Advice, (ſays M *Gautier*) is to lay them all dry, the one againſt the other in Courſes, after the Manner of the Antients, and not to lay them in fine Mortar, but by the Abbreuvement ſtrained and put in

In the fine Works of the Antients we ſee that the greateſt

Part of the Vaults, Arches and Arcades, and Arches built with large Blocks of hewn Stone, they neither us'd Mortar nor Cramp-Irons, and that all there was dry, they did not uſe Mortar in any but Vaults and Arches made of Shards, rough or unhewn Stones. The Mortar does not faſten and aſſure the Work but in the uniting of ſmall Materials and large Blocks of Stone, are ſuperior to the Feebleneſs of Mortar, the large Vouſſoirs of Bridges are not ſuſtain'd and ſecur'd, nor the Work, but by their own proper Weight join'd to the Cut, which prevents them from diſuniting, and this very ſame Weight, which is moſt often the Cauſe of the Ruin of the largeſt Buildings, is in Bridges the only Cauſe that ſecures them, and without which one cannot ſucceed

It is not at all ſurprizing if the *French* Companions Stone-Cutters having penetrated beyond *Egypt*, the whole Length of the *Nile*, beyond ſome of their Cataracts and frightful Water-Falls, and having made a Stone-Bridge in one of the Places of this River, very narrow between two Rocks, they were eſteem'd as Demi-Gods

The People of theſe Countries, very ignorant, but very docile, mock'd at the Enterprize of the *French*, but the Work being finiſh'd, they came from the Parts round about to croſs the *Nile* on this Work, not being able to comprehend that Stones thus ſet in Order, the one againſt the other, could be born up, and even as it were hang in the Air In Reality it is the Cut of the Stones that is the Soul of all the Vaults and of all the Stone-Bridges, and ought to be look'd upon as the principal Foundation of their Conſtruction

There are Bridges made all of Brick, they do in ſome of them, for Neatneſs, Security and Decoration, make *Arretes* and *Encoignures* of hewn Stone

That of *Thouloſe* may ſerve for an Example The Bricks are laid equally in Cut to the hewn Stone, making it follow the Tract of the [Epure] Plinth or Faſcia, that has been trac'd. This they take Care on, that they be well burnt, and the Mortar good and fine, and that they may be aſſur'd of the Lime, to the End that it may ſoon lay hold

There are alſo ſeen at *Montauban* and at ſeveral other Cities of *Languedoc*, Bridges made all of Brick, Houſes, Churches, Steeples and other magnificent Works made of Brick

The firſt Works of the earlieſt Ages were made of Brick, the *Jews* taken Captives, after they had loſt their Liberty, were employ'd in Brick-making.

In Bridges either of Brick-work or Maſonry, the Materials ought to be expos'd to the Air and Rain for the Space of a Year, that is to ſay, one Winter and one Summer, and all at the End of that Time ought to be rejected, either Brick or Stone, that have not under-

undergone the Proof of the Heat of the Summer, and the Froſt of the Winter, and the Inſpectors of Works ought to cauſe them all to paſs in Review the one after the other, and immediately break off the the Corners of all thoſe that are not Proof

Too great Precautions can't be taken in Works of ſuch Conſequence, which very often can't be remedied when once done

The greateſt Works of the firſt Men were built with nothing but Brick the Tower of *Babel* and the Walls of *Babylon* were built only with Brick, and the Bricks are found as ſound as they were the firſt Day they were laid there For Mortar they us'd nothing but *Spaltum*, a Sort of Bitumen which they brought from a neighbouring Lake, and as ſome ſay, they mix'd Straw with it between the Joints of the Bricks to make a binding, which yet is ſeen intire, if with a Hammer a Piece of Brick is broken off with the Cement, if we believe what thoſe who have travelled to thoſe Parts have related

When the Arches of one and the ſame Bridge have been larger the one than the other, and yet the Keys of the ſame Height, they have not brought them upon a Level, but in eſtabliſhing the firſt Riſes of the biggeſt Arches in the Piers below thoſe of the ſmalleſt in Proportion to their Size

They always alſo made their Arches Semi-circular, and rather than to ſink them by Ellipſiſes, they rather choſe to uſe one Portion of a great Arc, as has been obſerv'd of the *Pont du Gard*

The *Goths* who ſucceeded to the good Guſt of the *Roman* Architecture, made Bridges in many Parts of *France*, with *Gothic* Arches, i e of the *Third Point*, as certainly pretending by that to make leſs Puſh; both in their publick Buildings and Bridges, we ſee in many Places, and alſo in private ones, and alſo in thoſe Churches which we ſee that were built in their Time Theſe *Gothic* Arches riſe moſt in Bridges

The Moderns on the Contrary by a Change and Novelty, common to all Ages, have fallen into Elliptical Arches, in Order to diminiſh the Ramp of Bridges, and by that Means to facilitate the Aſcent of heavy laden Carriages

One time or other, Change in theſe Things will come, when they will put on another Mode, according to the Humour of thoſe Times

Men begin to admire Scheme Arches, and yet Plat-Bands more, in fine, all that is the moſt compos'd where Nature is the moſt forc'd, or in which there is the moſt Labour, or the Art of which is the moſt ſurprizing, is what is at this time moſt in Faſhion

Of theſe three Manners of Arches, it may be ſaid that that which is of the *Third Point* or *Gothic*, is capable o bearing a greater Load than a Semi-circular Arch, and a

Semi

[illegible]i-circular than a Scheme [illegible] or an Elliptical one, the [illegible] is the moſt elevated or higheſt, the ſecond is lower, and the laſt is the moſt Rampant and loweſt

Both the one and the other augment or diminiſh their Puſhes in Proportion to their Diſpoſition, and of Conſequence they are differently us'd

I have given upon the one and the other a Diſſertation, which proves and demonſtrates their Efforts more or leſs, to determine the Thickneſs of the Abutments which muſt ſuſtain or keep them in, and the Piers which are to ſupport them

Thus far M *Gautier* See the Article *Bridges*

UPRIGHT [in *Architecture*] is a Repreſentation or Draught of the Front of a Building, call'd alſo an *Elevation*

URN [in *Architecture*] a kind of Vaſe of a roundiſh Form, but biggeſt in the middle like the common Pitchers, now ſeldom us'd but as Ornaments, over Chimney-Pieces, Buffets, &c or by way of Acroter's, a Top of Buildings, Funeral Monuments, &c or

Serving as a Crowning over Balluſtrades, and as an Attribute to Rivers, River-Gods, &c in the Grotto's and Fountains in Gardens

A Funeral Urn is a kind of cover'd Vaſe, enrich'd with Sculpture, and ſerving as the Crowning or finiſhing of a Tomb, a Column, a Pyramid, or other Funeral Monument, made in Imitation of the Ancients, who depoſited the Aſhes of their deceas'd Friends in this kind of Urn

W.

WAINSCOT [in *Joinery*] is the Timber Work that ſerves to line the Walls of a Room, being uſually in Pannels, and painted to ſerve inſtead of Hangings

Even in Halls, 'tis uſual to have Wainſcot Breaſt high, by Reaſon of the natural Humidity of Walls

Some Joiners put Charcoal behind the Pannels of the *Wainſcot*, to prevent the ſweating of the Stone and Brick-walls from unglucing the Joints of the Pannels, others uſe Wool for the ſame Purpoſe, but neither the one nor the other is ſufficient in ſome Houſes, the only ſure way is to prime over the Back-Sides of the Joints with *White-Lead*, *Spaniſh-Brown* and *Linſeed-Oil*

The Price of Wainſcotting is various The Wainſcotting with *Norway Oak*, the Workmen finding Stuff, is valued at 6 *s* or 7 *s* *per* Yard Square The Workmanſhip only is about 2 *s* in *London* in *Rutland* 3 *s* 6 *d* or 4 *s* *per* Yard, and Mr *Wing* ſays five, if the Mouldings be large

Plain Square Wainſcotting] The Workman finding *Deal*, is valued at 3 *s* and 3 *s* 6 *d* *per* Yard For Workmanſhip only 1 *s* *per* Yard

Ordinary Biſection Wainſcotting (the Workman finding *Deal*) is worth in *London* 3 *s* 6 *d* *per* Yard,

Yard · in the Country 4 *s* and 4 *s.* 6 *d* The Workmanſhip only 1 *s* and 1 *s* 6 *d per* Yard

Large Biſection *Wainſcotting*, with *Dantzick* Stuff is valued at ſix or ſeven Shillings *per* Yard

Of *Meaſuring Wainſcotting*

Wainſcot is generally meaſured by the Yard ſquare, *i e* nine ſuperficial Feet Their Cuſtom is to take the Dimenſions with a String, preſſing it into the Mouldings, for they ſay, (and it is reaſonable to be believ'd) we ought to be paid for all where the Plane goes Therefore when Joiners would take the Dimenſions of a Room, they tack up a Line on the Top of the Corner of the Room, and as they carry it down to the Bottom, they preſs it with their Fingers into all the Mouldings, this they account the Breadth, and they meaſure the Circumference of the Room from the Length

Some Joiners will meaſure this alſo with a String, but others do not

The Dimenſions being thus taken in the Feet, they multiply the Length by the Breadth, and the Product is the Content in Feet, which being divided by 9, the Quotient is the Content in Yards

But you are to note, 1ſt, That Deductions are to be made for all Window-Lights, and that the Window-Boards, Cheeks and Soffeta's are to be meaſured by themſelves

2 That they reckon work and a half for *Window ſhutters*, *Doors*, and ſuch Things as are wrought one both Sides; and indeed the Work is Half more

3 That ſometimes *Cornices*, *Baſes* and *Sub-baſes* are meaſured by the Foot lineal Meaſure, and ſo likewiſe are *Freezes*, *Architraves*, and *Chimney-pieces* meaſured, unleſs agreed for by the great

WALLS [in *Architecture*, &c] a Work of *Brick*, *Stone*, *Wood*, or the like, which make the principal Part of a Building, as ſerving both to encloſe it, or ſeparate particular Rooms, and to ſupport the Roof, Floors, *&c*

Walls are either intire or continual, or intermitted, and the Intermiſſions are either Pillars, or Pilaſters

Walls tho' built very thick and ſtrong, and their Foundations laid deep, yet if carried on in a ſtrait Line, are inclin'd to lean or fall, and ſuch as are built crooked, tho' thin and weak, are much more laſting

A *Wall* raiſed over a River on Arches of Pillars, will ſtand as firm as others whoſe Foundation is entire

Hence it appears, that a Wall built much thinner than uſual, by only having at every 20 Foot's Diſtance, an Angle, ſet out at about two Foot or more in Proportion to the Height of the Wall, or by having a Column at the like Diſtance erected along with it, ſix or eight Inches on each Side, and above the Thickneſs of the reſt of the Wall Such a Wall will be much ſtronger than if five Times the Quantity of Materials were uſed in a great Wall.

Walls are diſtinguiſhed into divers kinds from the Matter of which they conſiſt As,

Plaiſtered or *Mud-Walls*, *Brick-Walls*, *Stone-Walls*, *Flint* or *Boulder-Walls*, and *Boarded-Walls*. In all which theſe general Rules are to be regarded.

1 That they be built exactly perpendicular to the Ground-work, for the right Angle therein depending, is the true Cauſe of all *Stability*, both in artificial and natural Poſition, a Man likewiſe ſtanding firmeſt when he ſtands the moſt upright

2 That the maſſieſt and heavieſt Materials be the loweſt, as fitter to bear, than to be born

3 That the Walls as they riſe, diminiſh proportionably in Thickneſs, for Eaſe both of Weight and Expences

4. That certain Burſes or Ledges, of more Strength than the reſt, be interlaid like Bones, to ſtrengthen the whole Fabrick

Plaiſtered or *Mud Walls* Theſe kind of Walls are common in Timber Buildings, eſpecially ordinary Buildings, for ſometimes the Walls are made of Brick between the Timber But this Way is not approved of, becauſe the Mortar corrodes and decays the Timber. Theſe Mud-walls (as they are called in ſome Places) are thus made

The Walls being quartered, and lath'd between the Timber (or ſometimes lathed ove all) are plaiſtered with Lime, which being almoſt dry, is plaiſtered over again with white Mortar

This Sort of Work is commonly done by the Yard. For the Price of it, ſee *Pargetting* and *Plaiſtering*

Brick Walls, which are the moſt important and uſual among us, therefore to the four Rules before mentioned, theſe are to be added

1 Particular Care is to be taken about laying of the Bricks, *viz* that in Summer they be laid as wet, and in Winter as dry as poſſible, to make them bind the better with the Mortar That in Summer, as faſt as they are laid they be covered up, to prevent the Mortar, &c from drying too faſt, that in Winter they be covered well to protect them from Rain, Snow and Froſt, which are all enemies to Mortar, that they be laid point and joint in the Walls as little as may be, but that good Bond be made there as well as on the Outſide

2 That the Angles be firmly bound, which are the Nerves of the whole Edifice, and therefore are commonly fortified by the *Italians*, even in their Brick Buildings, on each Side of the Corners, with well ſquared Stone, yielding both Strength and Grace

3 In order to which, in working up the Walls of a Building it is not adviſeable to raiſe any Wall above eight Foot high, before the next adjoining Wall be wrought up to it, that ſo

good Bond may be made in the Progreſs of the Work: For it is an ill Cuſtom among ſome Bricklayers, to carry or work up a whole Story of the Party Walls before they work up the Fronts, or other Work adjoining, that ſhould be bonded, or wrought up together with them; which occaſions Cracks and Settlings in the Walls.

4 That if you build a Houſe in the City of *London*, you make all your Walls of ſuch Thickneſſes as the Act of Parliament for re-building the ſaid City enjoins, which Act you may ſee in the Article *Houſe*, but in other Places you may uſe your Diſcretion. Yet for ſome Directions in this Matter, turn to the Article *Houſe*.

5 It may be worth your Notice, that a Wall a Brick and half thick, with the Joint, will be in Thickneſs 14 Inches, or very near, whence 150 or 160 Bricks will lay a Yard ſquare, meaſured upon the Face of the Building, and to the Square of 10 Foot (which is 100 Foot ſquare Feet) are uſually allowed 1700 or 1800 Bricks, and 4600 or 5000 Bricks will compleatly lay, erect or build, one Rod, Pole or Perch ſquare, which Rod, Pole or Perch, (for by all theſe Names it is called) contains in Length (according to the Statute 16 ½ Feet, whoſe Square is 272 ¼ Feet, ſuperficial Meaſure, which is 30 Yards and ¼.

But tho' I have given the Number of Bricks for each of theſe Squares, yet theſe Numbers are not to be relied on as abſolutely exact; for no Exactneſs can be diſcovered as to this Particular, and that for ſeveral Reaſons.

For notwithſtanding that all the Bricks be made in the ſame Mould, and burnt in the ſame Kiln or Clamp, yet the Nature or Quality of the Earth of which they are made (which cauſes ſome to ſhrink more than others) and the Bricklayers Hand and Mortar, may cauſe a conſiderable Variation.

And beſides theſe, ſome Bricks are warp'd in Burning, (which makes them that they will not lie ſo cloſe in the Work) ſome are broken in the Carriage, ſo that 500 Bricks and the Tally or Tale is, for the moſt Part (if not look'd after) too little.

And beſides all theſe Uncertainties, when Bricks are dear, and Lime cheap, the Workman by the great, will uſe more Mortar, and make the larger Joints, which is much worſe for the Building.

6 It may be alſo noted, that (when all Materials are ready) a Workman with his Labourer, will lay, in one Day, 1000 Bricks, and ſome 12 or 1500.

7 All Brick Work, according to theſe Rules, is ſuppoſed to be one Brick and half thick, which is the Standard Thickneſs. If they are thicker or thinner, they muſt be reduced to that Thickneſs.

Of Meaſuring Brick Walls.

Bricklayers moſt commonly meaſure their Walls by the Rod ſquare, each Rod (which is by the Statute 16 ½ Foot,) ſo that a Square contains 272 ¼ ſuperficial Feet

Therefore when they have taken the Dimenſions (*viz* the Length and Height) of the Wall in Feet, they multiply the Length by the Height, by croſs Multiplication, and divide the Product by 272 ¼, and the Quotient ſhews the Number of ſquare Rods in the Superficies of that Wall

But it being troubleſome to divide by 272 ¼, Workmen have a Cuſtom to divide by 272 only, which gives the Contents ſomething more than the Truth, which notwithſtanding they take for it

When they have then found the Area, or Contents of the whole Superficies of a Wall, they in the next Place conſider its Thickneſs, for they have a certain Thickneſs to which they reduce all their Walls, and this Standard is *one Brick and a half thick*, as they phraſe it, (*i e* the Length of one Brick, and the Breadth of another, ſo that a Wall of three Bricks (Length) thick, of the ſame Height and Length with another of one and a half Brick thick, the former will contain twice as many ſquare Rods as the latter

Now to reduce any Wall to this Standard Thickneſs, take this Rule, which is plain and eaſy.

Say, as three is to the Thickneſs of the Wall in half Bricks, that is in the Breadth of the Bricks, the Breadth of a Brick being always half its Length, ſo is the Area before found to the Area at their Standard Thickneſs of 1 ½ Brick

Thus if a Wall be all of one Thickneſs from the Foundation to the Top, it is eaſily reduced to the Standard Thickneſs of 1 ½ Brick

But if the Wall be of different Thickneſſes (as they uſually are in Brick Houſes, being made thickeſt below, and thinner at every Story) then the beſt Way will be to meaſure every different Thickneſs by it ſelf, and to reduce it to the Standard Thickneſs, and afterwards add all theſe ſeveral Areas into one Sum, out of which deduct the Doors and Windows (meaſured by themſelves) and then the Remainder will be the true Area, or Content of the whole Walling.

Note, That in ſome Places 'tis the Cuſtom to meaſure by the Rod of 18 Feet long, and in others by the Rod of 16 Feet. In the former Caſe, the Area in Feet muſt be divided by 324. and in the latter by 356

As to the Price] The Price of building Walls is various in different Places, according to the various Prices of Materials.

Mr *Leybourn* ſays, that the uſual Price in *London* for building a Brick and a half Wall, the Workman finding all Materials, is 5 *l* or 5 *l* 10 *s per* Rod ſquare, and for the Workmanſhip only 30 *s per* Rod ſquare, which is about 1 *s per* Yard ſquare

Mr *Wing* ſays, That the uſual Price in *Rutland*, (the

Workman finding all Materials) is for a Brick and a half, 3 *s.* *per* Yard ſquare, (which is but about 4 *l* 10 *s* *per* Rod) for a two Brick Wall 4 *s* and for a two and a half Brick Wall 5 *s* *per* Yard ſquare

And for the Workmanſhip only (of a Brick and a half Wall) 8 *d.* *per* Yard ſquare, which is but about 20 *s* *per* Rod, Statute Meaſure

In *Suſſex* a Rod of Brick and half Walls, Workmanſhip and Materials, will coſt at leaſt 8 *l* For the Workmanſhip only, the uſual Price is 24 or 25 *s* *per* Rod ſquare, in a Brick and half Wall

Mr *Leybourn* ſays, That in or about *London*, if the Bricks are laid in at the Builder's Charge, then 2 *l* 10 *s* *per* Rod, is the uſual Price

But he ſays likewiſe, for erecting new Structures, by taking down old Walls, it may be worth 3 *l* or 3 *l* 10 *s* *per* Rod, becauſe in taking down the Walls, there is much Time ſpent And alſo more Mortar uſed in laying them again, than in the new Work

Fence Walls are Walls built round Courts, Gardens and Orchards, *&c* which are commonly called *Fence Walls*, of which ſome are made of Stone, ſome of Flints, or Boulders, and ſome of Brick

1 *As to thoſe made with Brick*] Theſe are commonly made (of Statute Bricks) a Brick and a half thick

In ſome Parts of *Suſſex* they are made of a Sort of great Bricks, which are 12 Inches long, 6 Inches broad, and 3 Inches thick

Theſe Walls are but the Breadth of a Brick, or ſix Inches in Thickneſs, only at the Pilaſters, where they are the Length of a Brick, or 12 Inches.

They uſually ſet a Pilaſter at every 10 Foot Some of theſe Walls have ſtood well for 30 Years, and were in good Condition

Of the meaſuring of them] Fence Walls built of Statute Bricks, are commonly meaſured as the other

But ſome meaſure them by the Rod in Length, and one Foot in Height, which they account a Rod in Meaſure, and in taking the Dimenſions, they do it with a Line going over the Pilaſters this for the Length So alſo for the Height, they meaſure that by the Line going over all the Mouldings (after the ſame Manner that Joyners meaſure their Work) even to the Top or Middle of the Copeing

Some Workmen in making Fence Walls of Statute Bricks (if they can perſuade their Maſters to agree to it) meaſure all that is above a Brick and half thick (*viz* the projecting of the Pilaſters or Buttreſſes, and all below the Water-Table, by the ſolid Foot, which they afterwards reduce to Rods

This Way is a conſiderable Advantage to the Workman, and a Loſs to the Maſter-Builder, for it makes one ſixth Part more of Meaſure than the Truth, becauſe a Brick and half Wall is 14 Inches thick

Fence

[illegible] *Fence Walls* of great Bricks [illegible] generally meaſured by the Rod in Length, and a Foot in Height, which they account a Rod in Meaſure, the Dimenſions being taken by a Line, as has been ſaid above

Of the Price] Some Workmen in *Suſſex* reckon for building Fence Walls (for Workmanſhip only) of Statute Bricks, a Brick and half thick, 1 *s* 6 *d* *per* Rod, at a Rod long, and a Foot high, taking their Dimenſions by the Line, according as has been ſhewn

Sometimes they build theſe Walls by the Square of 100 Foot at 8 *s. per* Square, which is but about 1 *d. per* ſuperficial Foot.

For building Fence Walls with great Bricks, the common Price (for Workmanſhip only) is 1 *s* *per* Rod, at one Rod long, and one Foot high, the Dimenſions being taken by the Line, as above.

Of Copeing them] Fence Walls, built with Statute Bricks, are ſometimes cop'd with Stone, ſometimes with Brick If they are cop'd with Stone, the Copeing is left out of the Meaſure, and rated by itſelf, for the Price of which, ſee *Copeing* If they are coped with Brick, it is meaſured into the reſt of the Work

And this Sort of Copeing is performed as follows The Wall is carried up to the Top on one Side, and on the other Side there is two Courſes of Bricks, ſtanding on end, in an oblique reclining or ſlant Poſition, and a ſtretching Courſe on the Top finiſhes the Wall

But Fence Walls built of great Bricks are coped with copeing Bricks ; of which, ſee *Bricks* And this Copeing is alſo meaſured and rated with the reſt of the Wall

Of Stone Walls.

Stone Walls ſerve not only for Walls of Houſes, &c but alſo for Fence Walls round Gardens, &c.

Of meaſuring them] Theſe are in ſome Places meaſured by the Rod of 18 Foot Square ; but in moſt Places they are meaſured by the ſuperficial Foot

There are three Things to be obſerved in meaſuring of them

1 That if the Length of the Walls at the Ends of the Garden or Houſe, be taken on the Outſide of the Garden or Houſe, then the Length of the Walls on the Sides of the Garden or Houſe, ought to be taken on the Inſide

2 That when the Walls of a Houſe are meaſured, the Doors and Windows are likewiſe to be meaſured and deducted from the whole

3 That in meaſureing Fence Walls, they commonly meaſure the Height by a Line (preſſed into all the Moulding) from the Top of the Copeing to the Bottom of the Foundation

As to their Price] Mr. *Wing* ſays, That Fence Walls of ordinary Buildings, are each (only the Workmanſhip) from

16 s. to 3 l 10 s *per* Rod, of 18 Feet ſquare, which, he ſays, depends upon the Goodneſs of the Work

He alſo ſays, that ſetting Fronts in great Buildings, *viz* *Aſhlar*, *Architrave*, *Windows* and *Doors*, with Ground-table *Faſcias*, and other Members, is worth from 3 l 10 s to 5 l *per* Rod, which, he ſays, depends upon the Height and well performing the Building

But what he ſays, is not very intelligible, for 3 l 10 s *per* Rod, is but a little above 2 d ½ *per* Foot, and 5 l *per* Rod, but little more than 3 d ¾ *per* Foot; either of which is certainly too little for ſuch ornamental Work, as ſetting off of Fronts in great Buildings Neither does he mention any Thing of the Thickneſs of the Walls

And then as for Fence-walls, or Walls in ordinary Buildings, it does not appear how the Goodneſs or Badneſs of ſuch plain Work, can vary the Price from 16 s to 3 l 10 s *per* Rod

Mr *Hatton* talks much after the ſame Manner, when he ſays, that one Foot of plain Work (as Walls, &c) is worth about 8 d working and ſetting Nor does he mention any Thing of the thickneſs

But theſe Authors having left us in the dark, I ſhall leave them, and inform you what is more intelligible, and what a *Suſſex* experienc'd Workman ſays of the Matter. That for Building a 12 Inch Wall they have 2 d *per* Foot, for an 18 Inch Wall, 3 d. that for a Wall of two Foot thick, they have 4 d *per* Foot.

Theſe Prices are to be underſtood of Walls which have two fair Sides, for if they have but one fair Side (the other ſtanding againſt a Bank) they have a leſs Price And in this Caſe ſome Workmen have built a Wall for 2 d ½ *per* Foot.

Flint or Boulder Walls

Theſe Walls are much uſed in ſome Parts of *Suſſex* and *Kent*, both for Fence Walls, round Courts, Gardens, &c. but alſo Walls of Stables and other Out-houſes, which have looked very handſome.

To build Walls and greater Works of Flint, of which we do not want Examples in our Iſland, and particularly in the Province of *Kent*, (ſays Sir *Henry Wotton*) is, I conceive, ſays he, a Thing utterly unknown to the *Ancients*, who, obſerving in that Material a kind of metallick Nature, or at leaſt a Fuſibility, ſeem to have reſolved it into a nobler Uſe; an Art now utterly loſt, or perchance kept up but by a few Chymiſts

Some Workmen ſay, that for building Flint or Boulder Walls, they uſe to have 12 s. *per* hundred (for ſo they phraſe it) by which they mean 100 ſuperficial Feet

A Right and Left-hand Man fit well together for this Work, for they have a Hod of Mortar pour'd down upon the Work, which they part between them, each ſpreading it towards himſelf, and ſo they lay in their Flints

Their Mortar for this Work muſt be very ſtiff, and it is beſt to have a good Length of Work before them, becauſe they work but one Courſe in Height at a Time, for if they ſhould do more, it would be apt to ſwell out at the Sides, and run down

They alſo ſay it is very difficult to make the Work ſtand in miſty Weather

Boarded Walls

Walls are ſometimes boarded, particularly the Walls of ſome Barns, Stables and other Out-houſes But of this kind of Work, ſee *Weather-Boarding*

WALLS [for *Gardens*, &c] The Poſition, Matter and Form of *Walls* for Fruit-trees, have great Influence on them for ripening the Fruit, tho' Authors differ as to the Matter and Form of them, which ought to have the Preference

The Reverend Mr *Lawrence* directs, that the Walls of a Garden be not built directly to face the four Cardinal Points, but rather between them, *viz* South-eaſt, South-weſt, North-eaſt and North weſt, in which the two former will be good enough for the beſt Fruit, and the two latter for Plumbs, Cherries, and baking Pears

Mr *Langford*, and ſome others propoſe, that Garden Walls ſhould conſiſt chiefly of Semi-circles, each about ſix or eight Yards in Front, and including two Trees; and between every two Semi-circles, a Space of two Foot of *Plain-wall*

By ſuch a Poſition, he ſays, every Part of a Wall will enjoy a Share of the Sun one Time with another, beſides, that the Warmth will be increas'd, by the collecting and reflecting of the Rays in the Semi-circles, and the Trees within will be alſo ſcreened from injurious Winds

Mr *Fatio* propoſes to have *Garden-walls* built ſloping, inſtead of perpendicular, or reclining from the Sun, that what is planted againſt them may lie more expoſed to his perpendicular Rays, which muſt very much contribute to the ripening of Fruit in our cold Climate

He directs, That the Angle of Reclenation be that of the Latitude of the Place, that when the Sun is in the Meridian at the Equinoxes, his Rays may ſtrike perpendicularly, yet others prefer *perpendicular Walls*, and even inclining ones, or ſuch as hang forwards to the Sun, becauſe ſuch will receive the Sun's Rays, perpendicularly, when ſhe is low, as in *Spring* and *Autumn*, or in the Evening and Morning, which they imagine to be more ſerviceable than the greateſt Heats of the Sun at *Mid-ſummer* upon *Reclining Walls*

To this may be added, that in *Autumn* the Sun is moſt wanted to ripen *Winter* Pears, in order to which they ſhould be kept dry, which cannot be done againſt ſloping Walls; the Dews, &c. lying much longer on them, than on ſuch as are perpendicular

However Mr *Fatio*'s ſloping Walls have one great Advantage, *viz* that Fruit-trees, as Vines, &c being planted againſt them, cloſe Glaſſes may be ſet on the Fruit, which will very much forward its Ripening

As for the Materials of Walls for Fruit-trees, Mr *Switzer* approves of Brick as the beſt, as being the warmeſt and kindeſt for the ripening of Fruits, &c affording the beſt Conveniency for uniting,

But Mr *Laurence* affirms on his own Experience, that Mud Walls, made of Earth and Straw, tempered together, are better for the Ripening of Fruit, than either *Brick* or *Stone-Wall* and he adds, that a Copeing of Straw laid on ſuch *Walls*, is a great Advantage to the Fruit, in ſheltering them from perpendicular Rains, &c.

WALLING Bricklayers commonly meaſure their Work by the Rod ſquare, 16 Feet and a half, ſo that one Rod in Length, and one in Breadth, contain 272 25 ſquare Feet, for 16 5 multiplied in it ſelf, produce 272 25 ſquare Feet

But it is the Cuſtom in ſome Places to allow 18 Feet to the Rod, which is 324 ſquare Feet

In ſome Places again, the Cuſtom is to meaſure by the Rod of 21 Feet long, and three Feet high, which makes 63 ſquare Feet, and in this Caſe they never regard the Thickneſs of the Wall, but the Cuſtom is to make the Price according to the Thickneſs.

When you are to meaſure a Piece of Brick-work, you muſt firſt conſider which of the foreſaid ways it is to be done by, and then multiply the Length and Breadth in Feet together, and divide the Product by the proper Diviſor, either for Rods or Roods, and the Quotient will be ſquare Rods, or ſquare Roods accordingly

But uſually Brick Wall which are meaſured by the Rod, are to be reduced to Standard Thickneſs, *viz* of Brick and a half thick (if ther has been no Agreement mad on the contrary And to re duce a Wall to a Standar Thickneſs, the following is

The RULE

Multiply the Number of ſuperficial Feet contained in th Wall, by the Number of ha Bricks that Wall is in Thickneſ and one Third of the Produ will be the Contents in Feet, reduced to the Standard Thickneſs of a Brick and a half

Example 1. Suppoſe a Wall to be 72 Feet 6 Inches long, and 19 Feet 3 Inches high, and 5 Bricks and a half thick, how many Rods of Brick Work are contained in that Wall when reduced to the Standard?

19.25
72. 5

9625
3850
13475

1395 625
11

3)15351 875

272.25) 5117 291(18 Rods.

239479

68.06) 21679 (3 Quarters of a Rod.
12.61

Anſwer, 18 Rods 3 Quarters 12 Feet

F.	I.	
72	6	
19	3	
648		
72		
18	1	6
9 ·	6	0
1395	7 :	6
11		

3) 15345

272) 5115 (18 Rods.
2395

68.) 219 (3 Quarters of a Rod.
15

Note, That that 68 06 is one fourth Part of 272 25

Note alſo, That in reducing of Feet into Rods, they uſually reject the odd Parts, and divide only by 72, as is done in the ſecond Way of the laſt Example, ſo the Anſwer by that ſecond Way is 18 Rods, 3 quarters, and 15 Feet, more by about 2 Feet and a half, than by the firſt Way, in which it is done decimally, but this Surplus is but very inſignificant.

Example 2 If a Wall be 245 Feet 9 Inches long, and 16 Feet 6 Inches high; How many Rods of Brick Work are contained in it, when reduced to a Standard Thickneſs?

```
           245.75
              16 5
        ──────────
           122875
          147450
          24575
        ──────────
          4054 875
                5
     ─────────────
       3) 20270
     272)  6756 ( 24 Rods.
     ─────────
          1316
     ─────────
              24 (  3 Quarters of a Rod.
```

Anſwer, 24 Rods, 3 Quarters, 24 Feet.

```
        F.      I
       245      9
        16      6
    ──────────────
    1470
    245
      122  .  10  :  6
       12     00     0
    ──────────────────
    4054      10     6   The Anſ  in Feet
```

I ſhall in the next Place ſhew how to find proper Diviſors to facilitate the Operation, becauſe it would be too intricate and tedious to perform by Scale and Compaſſes.

T

To find proper Diviſors.

Divide 3, (the Number of half Bricks in 1½) by the Number of half Bricks in the Thickneſs, the Quotient will be a Diviſor, which will give the Anſwer in Feet

But if you would have a Diviſor, to give the Anſwer in Rods at once, then multiply 272 25 by the Diviſor found for Feet, and the Product will be a Diviſor, which will give the Anſwer in Rods.

Example, To find a proper Diviſor to reduce a Wall of 3 Bricks thick.

Divide 3 by 6 (the half Bricks in the Thickneſs) and the Quotient will be 5, which is a Diviſor that will give you the Anſwer in Feet

Then multiply 272 25 by 5 and the Product will be 136 125, which is the Diviſor that will give the Anſwer in Rods, that is as 136 125 is to the Length of the Wall, ſo is the Height to the Content in Rods, or as 5 is to the Length, ſo is the Height to the Content in Feet

After the ſame Manner you may find Diviſors for any other Thickneſs, which you will find to be, as expreſs'd in the following Table

The Thickneſs of the Wall.	Diviſors for the Anſwer in Feet	Diviſors for bringing the Anſwer in Rods
1 Brick thick	1 5	408 375
1 ½ Brick thick	1	272 25
2 Bricks thick	75	204 1875
2 ½ Bricks thick	6	163 35
3 Bricks thick	5	136.125
3 ½ Bricks thick	4285	116 678
4 Bricks thick	375	102.0937

Let the ſecond Example receeding (where the Length 245 75, the Height 16 5, d the Thickneſs 2 ½ Bricks) wrought by Scale and Comſſes Thus,

Extend the Compaſſes from 163 35 (the Tabular Number againſt 2½ Bricks) to 245 75, and that Extent will reach from 75 5 to 12 13, that is 12 Rods and a little above half a Quarter.

Again, if the Length be 75 Feet 6 Inches, and the Height 18 Feet 9 Inches, at 3 ½ Bricks thick, how many Rods are contained therein?

Extend the Compaſſes from 116 678 (the Tabular Number) to 18 75 that Extent will reach from 75 5, to 12 13, that is 12 Rod, and a little above half a Quarter

It will be very proper and convenient, for ſuch as frequently meaſure Brick Work, to have in the Line of Numbers, little Braſs Centre Pins, at each of the Numbers in the third Column of the foregoing Table, with a Figure to denote the Thickneſs of the Wall.

If a Wall be 104 Feet 9 Inches long, and 17 Feet 3 Inches high, How many Rods does it contain?

```
          104.75
           17.25
          ------
           52375
          20950
         73325
        10475
       ---------
  63 ) 1806 9375 ( 28
       126
       ---
        546
        504
        ---
         42
```

Anſwer, 28 Rods, 42 Feet.

```
     F.      I.
    104      9
     17      3
   -----------
    728
   104
     26  .  02  :  3
     12  .  09  :  0
   -------------------
   1806  :  11  .  3
```

Note, That thoſe who dig Cellars, do many Times do them by the Floor, 16 Feet Square, and a Foot deep being a Floor of Earth; that is 324 Solid Feet

WASHING [in *Painting*] is when a Deſign drawn with a Pen or Crayon, has ſome one Colour laid over it with a Pencil, as *Indian* Ink, Biſtre or the like, to make it appear the more natural, by adding the Shadow of Prominences, Apertures, *&c.* and by imitating the particular Matters, whereof the Thing is ſuppos'd to conſiſt

Thus they waſh with a pale Red to imitate Brick and Tile, with a pale *Indian* Blue, to imitate Water and Slate, with Green, for Trees and Meadows, with Saffron or *French* Berries, for Gold or Braſs, and with ſeveral Colours for Marbles.

Theſe Waſhes are uſually given in equal Teints or Degrees throughout, which are afterwards brought down and ſoftened over the Lights with fair Water, and ſtrengthened with deeper Colours for the Shadows

WASHING *of Colours* Some Colours are of ſuch a gritty, ſandy Nature, that it is impoſſible to grind them ſo fine as ſome curious Works require, therefore in order to get forth the Flower and Fineneſs of the Colour, you muſt do thus;

Take what Quantity of Colour you pleaſe to waſh, and put it into a Veſſel of fair Water, ſtir it about till the Water be all colour'd therewith, and if any Filth ſwim on the Top of the Water, ſcum it clean off, and when you think the groſſeſt of the Colour is ſettled at the Bottom, then pour off that Water into another earthen Veſſel, that is large enough to contain the firſt Veſſel full of Water four or five Times, then pour more Water into the firſt Veſſel, and ſtir the Colour that remains till the Water be thick; and after it is a little ſettled, pour that Water alſo into the ſecond Veſſel, and fill the firſt Veſſel again with Water, ſtirring it as before, do this ſo often, as till you find all the fineſt of the Colour drawn forth, and that none but coarſe gritty Stuff remains in the Bottom, then let this Water in the ſecond Veſſel ſtand to ſettle till it is perfectly clear, and that all the Colour be ſunk to the Bottom, which when you perceive, then pour the Water clear from it, and reſerve the Colour in the Bottom for Uſe, which muſt be perfectly dry'd before you mix it with Oil to work

The Colours thus ordered, are *Red Lead*, *Blue* and *Green Bice*, *Verditer*, *Blue* and *Green Smalt*, and many times *Spaniſh Brown*, when you would cleanſe it well from Stones for ſome fine Work, as alſo *Yellow Oker*, when you intend to make *Gold Size* of it

WATER *Colours* [in *Painting*] are ſuch Colours as are only diluted and mix'd up with Gum Water, in Contradiſtinction to *Oil Colours*

Water Colours are us'd in

what we call *Limning*; as *Oil Colours* are in Painting, properly ſo call'd.

WATER TABLE [in *Architecture*] is a Sort of Lodge left in Stone or Brick Walls, about 18 or 20 Inches from the Ground (more or leſs) from which Place the Thickneſs of the Wall is abated (or taken in) the Thickneſs of a Brick.

In Brick Walls two Inches and a ¼; thereby leaving that Ledge or Jutty that is call'd a Water Table

Theſe *Water Tables* are ſometimes left plain, and ſometimes they are wrought with Mouldings, if the latter (beſides the plain Meaſure of the Wall) they are rated at ſo much *per* Foot, running Meaſure

WATER COURSES Theſe are commonly rated by the Foot running Meaſure. If the Workman find Materials, about 10 *d per* Foot, if he find no Materials, about 8 *d*.

As to the Conveyance of Water from the Tops of Houſes and Balconies,

It is enacted by an Act of Parliament made in the XI. Year of King *George* I that the Water falling from the Tops of Houſes, after the 24th of *June* 1725 within the Cities of *London* and *Weſtminſter*, or their Liberties, from their Balconies, Pent-Houſes, &c. ſhall be convey'd into the Channels by Party Pipes, fix'd on the Sides or Fronts of the ſaid Houſes, on the Forfeiture of ten Pounds for every Offence.

WATER being an Element ſo abſolutely neceſſary to all Manner of Habitations, and being not always to be found near enough to them for Uſe; it will not be improper to conſider by what Means it may be found, and how it may be conducted

The learned VARENNIUS in his Syſtem of *General Geography*, tells us from *Vitruvius*, that if Fountains do not flow of their own Accord, their Heads are to be ſought for under Ground, and ſo collected together Which Springs may be diſcovered in the following Manner If you lie down on the Ground, in Places where you would ſeek for them, before the Sun riſes, and having plac'd your Chin as cloſe as you can, till it is, as it were, prop'd by the Earth, ſo that the adjacent Country may be plainly ſeen, (the Reaſon of this Poſture is, that by this Poſition the Sight will not wander any higher than it ought); if you keep your Chin unmov'd, it will give a certain Definition and true Level of the Parts where you are plac'd and in thoſe Places where you ſee Vapours gathering themſelves together and riſing up into the Air, there you may dig, for this Sign never happens in a dry Place

2 *Coronatius* and ſome of the Ancients, intimate, that wherever the Twig-withy, Flea bane, Reeds, Trefoil, Pond Graſs and the Bull-Ruſh grow very plentifully, there you may

moſt probably find Water, and he directs to find it by the following Experiment

By digging a Ditch three Foot deep, and having a leaden Veſſel or Earthen Pot, made in the Form of a Semi-Circle, rub it over with Oil at Sun-ſet, then having a Piece of Wool half a Foot long, well waſh'd and afterwards dry'd, tie this on a ſmall Stone on the middle of it, and fix it on the middle of the Pot or Veſſel with Wax Having done this, turn the Mouth of the Pot downwards, in the Trench that has been dug, taking Care that the Wool hang down in the middle of the Veſſel, then cover the Veſſel with Earth, to the thickneſs of a Foot, and leave it till the next Morning, and if at Sun riſing you uncover it, and perceive ſmall dewy Drops hanging on the Bottom, and the Wool wet, there is Water in the Place

If the Wool be very full of Water, and the Drops hanging on the Pot be very large, you may then conclude you are not very far from the Spring, but if it be only moiſt, tho' there be a Spring in that Place, yet you may conclude that it lies very low, and not to be come at, without great Pains and Charge But if you do not find theſe Symptoms, you muſt make the Experiment in another Place

Water may alſo be diſcover'd by the Nature of the Soil If it be a black fat Soil, and abound with Pebbles of a black or yellowiſh Colour, you need not fear wanting Water in ſuch a Place.

Again If the Soil be glutinous or clayey, you may expect to find Water in it

Again, Water or Springs may be diſcovered by the natural Produce of the Soil (as before) as where Water-Plantane, the Sun-Flower, Reed-Graſs, Oxbane, Brambles or Shave-Graſs, Calamint, Mat-Ruſhes, Maiden-Hair, Melilot, Sower-Sorrel or Ditch Dock, Cinquefoil, Blood-wort, Night Shade, Water Milfoil, or Coltsfoot grow, there you will find Springs, and where they grow in moſt Abundance, there you will find the moſt plentiful Springs

Some make uſe of the following Experiment for finding Water. They dig a Ditch a Foot broad and 3 Feet deep, and about the middle of the Day, hang a dry Spunge in the midle of it for 3 Hours, covering it cloſe with large Reeds, and if the Spunge, when it is taken from thence, is wet, they take it for an aſſured Sign that there is Water there, and proceed to dig, but if on the contrary the Spunge is dry, they conclude it is in vain to ſearch for it there

Coronarius informs us from *Democritus*, that the Diſcoverers of Water aver, that flat and extenſive Plains are commonly moſt deſtitute of Water, whereas riſing Grounds ſeldom fail of abounding with it, and that thoſe Eminences, which are moſt ſhaded with Trees, have generally the greateſt Share of it

Others of the Antients ſay, that wherever you can diſcover Swarms of Flies, hovering and pitching about one and the ſame Place, they are certain Signs t[illegible] Water is there [illegible] of theſe Obſervations c[illegible] Antients are agreable to t[illegible] of modern Practitioners

The ſeveral Kinds of Weeds, before mentioned, are certain Indications, that Water (if it does not break out) is near at Hand And to this it may be added, that thoſe kind of Herbs grow on mooriſh black Land, on the Sides of Hills, and where the Ground is mixt with Pebbly Gravel or Rock, that is of a duſky brown ſandy Colour.

But there is not a more certain Sign of Water in the World, than where Alder-Wood grows naturally and of its own Accord and even the Oak it ſelf is found to grow on moiſt Hills

After this ſhort Account of the Methods of diſcovering of Springs, their Situation, &c. I ſhall next proceed to the Operation it ſelf.

Thoſe who have been converſant in Mines and Coal-works, obſerve that there are two Sorts of Springs, thoſe that lie near the Surface, and are ſuppos'd to proceed intirely from Rain, and thoſe that lie deeper and proceed from a more remote Cauſe

It would then be dangerous to dig deeper than the Surface where they firſt appear, leſt they ſhould take a wrong Current, and inſtead of breaking out Side-ways, ſhould ſink beneath their Cauſe, and be loſt in the Crannies and Openings of ſuch Rocks or Stone and Gravel as lie contiguous thereto; but thoſe are either ſtronger or weaker, according as they happen to lodge or fall on Earths, which are in their Nature more or leſs glutinous and clayey, and conſequently tenacious of Water, or are otherwiſe of a more arenaceous, gravelly, ſandy, or of a drying Chalk and whitiſh Earth, or which is very common, of a flinty or hollow Subſtance. Theſe uppermoſt Springs muſt therefore be ſought after with Caution, but as to ſuch as lie lower, there is no Fear of Injury

As to the Quality of WATER.

Thoſe who ſeek for Water, ſhould firſt conſider what the Places are in which Water is to be found.

In the following Places Springs are certain and good: In Chalk, ſome ſay, it is fine, but riſes not very high, this is reckon'd the beſt Water of all.

In ſandy Gravel alſo it is fine, but if it is found in low Places (theſe are generally Rain Springs) and then it will be muddy and unſavoury, but in black Soils, there are fine thin Diſtillations found, which are collected as they ſubſide from Winter Rains in clayey Grounds, and thoſe have the beſt of Taſtes.

In Ground which is a clear Gravel, Springs abound but little, [illegible]d the Veins are not certain [illegible] thoſe are extraord[illegible].

[illegible]ge, pebbly Gravel, and in Sand, Stone or looſe Veins of Coal, they are more ſtable and certain, and theſe have all a good Taſte

They are plenty alſo in Red Stone, and good, if they don't ſlip away, and run off through the Interventions thereof

They flow plentifully alſo under the Foot of Mountains, and in Stony Places theſe are very cold, but very healthy, but the Water that is found in Champion open Places (ſuch as the Water is in all ſtagnated Ponds) is thick, betwixt hot and cold, and not ſweet, except it be that which ſprings out of the Bottom of Mountains, and runs into the middle of large Plains and where they are ſhaded with Trees, there they excell the Sweetneſs of Mountain Springs

The Manner of diſcovering Springs having been before treated of, the next Thing to be conſidered, is the taking the exact Levels, and making proper Allowances for the Curvature of the Earth, and adjuſting the Fall or Current, which is generally allow'd for the Deſcent of Water

For taking of Levels, eſpecially thoſe that run any Diſtance, the following Inſtruments are in the moſt Eſteem

Of theſe Inſtruments or Levels there are various Sorts, of which I ſhall take Notice of but two or three

Of all the *Levels* which have been produc'd, there is none for Portableneſs, Cheapneſs, Certainty and Diſpatch, exceeds that which follows, it being what may be made or purchas'd for 8 or 10 *s* whereas ſeveral other *Levels* will coſt five or ſix Pounds

This *Level* is a Tube made of Braſs or other - like ſolid Matter, about three Foot long, and 12 or 15 Lines Diameter, whoſe Ends are turn'd up at Right Angles, for receiving two Glaſs Tubes, three or four Inches long, faſtened on them with Wax or Maſtic, at the middle and underneath this Tube, is fix'd a Ferril, for placing it upon its Foot This *Level*, tho' it be a very ſimple one, is very commodious for levelling ſmall Diſtances, ſays M *Le Bion*

An Inſtrument founded upon the ſame Reaſons, tho' not made exactly in the ſame Manner, is deſcrib'd as follows It conſiſts of a Piece of Heart of Oak, of two Inches ſquare, in the middle of which was a large Groove, into which was fix'd a Tin Tube, of about two and a half or three Foot long, being the Length of the Piece of Wood turn'd up at the End, into which at *a a* were put in two Tubes of Glaſs, of an Equal Length, reaching to *b b*; now into either Ends of the Glaſs Tubes, which are always open, you may pour in Water ſo high, till it reaches the prick'd Line *c c*, or thereabouts

This Inſtrument may be fix'd on a Tripos, or a plain Table, or any other Inſtrument for Surveying,

veying, is ſlipp'd into it at B; and if it be manag'd with any Kind of Dexterity or Diſcretion, it will immediately form a *Level*, as *c c*, before mentioned, which tho' it be farther off or nearer to *a a*, is not material, the Water which is in the Tube naturally reſting on the Level, over which you are to take your View. See *Plate, Fig.* 1.

But if you have a Mind to enlarge your View a great way, you may frame in a little Poſt on one Side of your Level at O, which ſhall have a Screw fix'd into it at P, and may be either rais'd higher or lower at Pleaſure, as your Water is in the Tubes, through which you may have Sight to look at N° 2, 2, as you do thro' other Levels.

The Rationale of this and all Levels of this Kind, are, that Water naturally places it ſelf level, and therefore the Height of the Water in the Glaſs Tubes, will be always the ſame in Reſpect to the Centre of the Earth.

The next I ſhall mention is the *Teleſcope Spirit Level*, a genteel and ingenious Inſtrument, accounted the Invention of Mr *William Siſſon*, being of great Uſe for thoſe who are to take the Dependance of a River (or any other Length) for 15 or 16 Miles or more.

This Inſtrument conſiſts of a braſs Teleſcope, of a convenient Length, the longer the better, provided the Parts of the Inſtrument which ſupport it, be proportionably ſtrong.

Within this Teleſcope is fix'd a Hair, and a ſmall Micrometer, whereby the Diſtances may be determined at one Station, near enough for the Buſineſs of levelling, upon this Teleſcope is fix'd with two ſmall Screws, the *Spirit Tube* and *Bubble* therein, which *Bubble* will reſt exactly in the middle of the Tube, when the Teleſcope is ſet truly level.

Under the Teleſcope is a double Spring, with two Screws, by which the Bubble is brought exactly to a Mark in the middle of the Tube, to which Spring is fix'd a conical Ferril, which is a Direction for the Teleſcope to move horizontally at Pleaſure.

There is alſo a three-legg'd Staff, a Ball, Socket, and four Screws, to adjuſt the horizontal Motion, the ſame with that belonging to all Surveying Inſtruments. See *Plate, Fig.* 2.

For your Aſſiſtance to this, and the other Levels before-mention'd, you muſt be provided with two Station Staves, repreſented, *Fig.* 3. each ten Foot long, that may ſlide one by the Side of the other to five Foot, for the eaſier Carriage, theſe muſt be divided into 1000 equal Parts, and numbred at every tenth Diviſion 10, 20, 30, 40, *&c.* till you come to 1000, but every centeſimal Diviſions (which is the moſt that can be expreſs'd in the Figure before-mentioned) as 100, 200, 300, *&c.* to 1000, ought to be expreſs'd in large Figures, that the Diviſion may be more eaſily counted, and you may alſo have another Piece, five Foot long, divided alſo into 500 equal Parts, to be added to the former, when you ſhall ſee Occaſion.

Upon theſe Staves are two Vanes or black Boards made to ſlide up and down, which will alſo ſtand againſt any Diviſion on the Staff, by the Help of Springs, theſe Vanes are beſt made 30 Parts wide, and 90 Parts long, let the Faces of them be divided into three equal Spaces, by two Lines drawn Length ways, let the two extreme Parts be painted white, and the other two black, which will render them fit for all Diſtances See *Plate*, *Fig* 3

When you are thus provided with a good Inſtrument, two Station Staves, a Chain and two Aſſiſtants, you may proceed to your Work, but firſt it will be neceſſary to know if your Inſtrument be well adjuſted

Now to do this, you are to chuſe ſome Field or Meadow, which is nearly level, and ſet down the Inſtrument about the middle thereof, and make a Hole in the Ground under the Centre of the Inſtrument, from which meaſure out a Right-Line, ſome convenient Length as 20 Chains, and there leave one of your Aſſiſtants with his Station Staff, and then return to the Inſtrument, and meaſure out the ſame Number of Chains, *viz.* 20 the other way by the Direction of the Inſtrument and laſt Station Staff, as near in a Right-Line as you can gueſs, and there leave your other Aſſiſtant with his Station Staff, ſo will the Inſtrument and Station Staves be in a direct Line.

Then return to the Inſtrument, and ſet it horizontal, which is preſently done by Ball and Socket, and turn the Teleſcope about on its horizontal Motion to your firſt Aſſiſtant, and move the Teleſcope by the two Screws in the double Spring, till the Bubble reſts exactly in the middle of the Spirit Tube, then obſerve where the Hair cuts the Staff, and direct your Aſſiſtant to move or ſlip the Vane or Board up and down, till the Hair cuts the middle thereof, ſo that you can ſee as much of the Vane above the Hair, as is below it, and there give him a Sign to fix it, then direct the Teleſcope towards your ſecond Aſſiſtant, and proceed in the ſame Manner, ſo are the Vanes on each Staff, equi-diſtant from the Centre of the Earth

Remove the Inſtrument to that Aſſiſtant which is neareſt the Sun, that you may have the Advantage of the other Aſſiſtant's Vane, and there ſet down the Inſtrument, as near the Staff as you can, then having ſet the Inſtrument horizontal, ſo that the Bubble reſts in the middle of the Tube, obſerve what Direction is then cut by the Hair in the Teleſcope, above or below the middle of the flat Board or Vane, for ſo many Diviſions muſt the other Aſſiſtant's Vane be elevated or depreſs'd, which you muſt direct him to do accordingly.

Here the Diſtance of the Inſtrument from the Station Staff is 40 Chains, for which you muſt make an Allowance for the Earth's Curvature, which, by the following Table you will find to be 16 $\frac{6}{10}$ Parts, therefore let the Vane on the Staff be raiſed 16 $\frac{6}{10}$ Parts

Then direct the Teleſcope to the Vane thus raiſed, and if the Hair cuts the Middle thereof, while the Bubble reſts in the Middle of the Tube, the Inſtrument is right, but if not, raiſe or depreſs the Teleſcope by the Screws in the double Spring, till the Hair cuts the Middle of the Vane, and then by the Help of the Screws that fixed the Tube to the Teleſcope, move the Bubble, till it reſts in the Middle of the Tube, ſo is the Level adjuſted

• As to the Allowances to be made for the Curvature of the Earth, when the Station Staves are planted at unequal Diſtances from the Inſtrument, you muſt take the following Method

Suppoſe the Inſtrument was placed on an Eminence between two Valleys A and B, and the firſt Aſſiſtant ſtanding with his Station at C, and the ſecond at D, and it is required to know the different Height of the Hills C and D

Firſt, Set the Inſtrument horizontal, and then direct the Teleſcope to the firſt Aſſiſtant's Staff at C, and by the Spring Screws, ſet the Bubble exact, obſerving where the Hair cuts the Staff, and by Signs cauſe him to move the Vane higher or lower, till the Hair cuts the Middle thereof, and then give him a Sign to note down the Diviſion, cut by the upper Edge of the Vane, which ſuppoſe 104 Parts from the Ground, and by the Micrometer in the Teleſcope, find the Diſtance from the Inſtrument to the Staff C, to be about 10 Chains.

Then direct the Teleſcope to D, and proceed in the ſame Manner as before, and find that the Hair cuts 849 Parts from the Ground, and by the Micrometer, the Diſtance to D, is determined to be about 35 Chains

Next look into the Table of Curvature following, and find againſt 10 Chains, one Part to be deducted for the Curvature of the Earth at that Diſtance, ſo will the Aſſiſtants Note be made 103 Parts.

Alſo againſt 35 Chains you will find [illegible] which being deducted out of 489, there remains 836 $\frac{3}{10}$, which muſt be noted by the ſecond Aſſiſtant

Now if the 103, as noted by the firſt Aſſiſtant, be ſubtracted from 836 $\frac{3}{10}$, as noted by the ſecond, the Remainder will be 733 $\frac{3}{10}$, and ſo much the Hill *c* is higher than the Hill *d*.

A TABLE of the Earth's Curvature, calculated to the Thouſandth Part of a Foot, at the End of every Chain, from one Chain to 40.

Chains	Dec Feet	Chains	Dec Feet	Chains	Dec Feet	Chains	Dec Feet
1	000	11	013	21	045	31	099
2	000	12	015	22	050	32	106
3	001	13	017	23	055	33	113
4	002	14	020	24	060	34	120
5	003	15	023	25	065	35	127
6	004	16	026	26	070	36	134
7	005	17	030	27	075	37	141
8	007	18	033	28	081	38	149
9	008	19	037	29	087	39	157
10	010	20	041	30	093	40	166

Thus you have a Table of the Curvature of the Earth, but, if you have not the Table at hand, or the Number required be not to be found therein, then you may find the Allowance which is to be made at any Diſtance by the following Rule

Multiply the Square of the Chains by 31, and divide the Product by 300000, and you will have the Anſwer

In this Manner, by making an Allowance for the Curvature of the Earth, you may ſend a Station Staff forwards half a Mile or farther, from the Inſtrument, and take a Sight over Valleys at once, the horizontal Diſtance being in this Caſe the only Thing to be regarded

I ſhall now come to the Operation, by which it may be known, whether Water may be conveyed in Pipes or Trenches, from a Spring-head, to any determined Place

At the Spring-head, ſet up one of your two Station Staves, as nearly perpendicular as you can, and leave with one of your Aſſiſtants, proper Directions for raiſing or depreſſing the Vane on his Staff according to certain Signs, which you, ſtanding at your Inſtrument, ſhall give him Alſo let him be provided with Pen, Ink and Paper, to note down very carefully the Diviſion of the Staff which the Vane ſhall cut, when you make a Sign that it ſtands in its right Poſition

Carry your Inſtrument towards the determined Place you are going to, as far as you can ſee them, ſo that thro' the Teleſcope you may but ſee any Part of the Staff left behind, when the Inſtrument is ſet horizontal, and from that Place ſend your Aſſiſtant forward with his Station Staff, with the ſame Inſtructions which you give at firſt

Set the Inſtrument, by the Help of the Ball, Socket, and Screws, and direct the Teleſcope to your firſt Aſſiſtant's Staff, and then by the Help of the Spring-Screws, bring the Bubble exactly to the Middle of the Tube, and when it reſts there, give a Sign for your Aſſiſtant to note the Parts of the Staff

Turn about the Teleſcope to your ſecond Aſſiſtant's Staff, and by the Spring Screws as before ſet the Bubble exact, then direct your ſecond Aſſiſtant to move the Vane higher or lower, till you ſee the Hair in the Teleſcope cuts the middle of the Vane or Sight board, (but in long Diſtances the Hair will almoſt cover the Vane, however let it be ſet in ſuch a Manner, that as much may be above the Hair as below it, (as near as you can gueſs) and then give him a Sign to note the Diviſion upon the Staff, and always let your Aſſiſtants note the Diviſion cut by the upper Edge of the Vane

Let your firſt Aſſiſtant then bring his Station Staff from the Spring Head, and changing Places with the ſecond Aſſiſtant, let your ſecond Aſſiſtant carry his forwards to the determined Place, to which you are going, and at a convenient Diſtance erect it perpendicular, whilſt your firſt Aſſiſtant tarries with his Staff, where your ſecond Aſſiſtant ſtood before

Place your Inſtrument between your two Aſſiſtants, as near the middle as you can, on account of the Curvature of the Earth, and firſt direct your Teleſcope to your firſt Aſſiſtant's Staff, and when the Teleſcope is levelled to one of the Diviſions on the Staff, let him note that Diviſion in an orderly Manner, under the firſt Obſervation, and let the ſecond Aſſiſtant do the ſame

And in this Manner proceed over Hill and Dale, as ſtrait forwards as the Way will permit, to the appointed Place (only repeating theſe Directions) tho' it be 20 Miles diſtant from the Spring Head

But in the whole Paſſage, let this be a conſtant Rule, from which you muſt never depart, *viz* that your firſt Aſſiſtant muſt at every Station ſtand between the Spring Head and your Inſtrument, and your ſecond Aſſiſtant, muſt always ſtand between the Inſtrument and the appointed Place to which the Water is to be conveyed, and alſo the firſt Aſſiſtant muſt be ſure to place his Staff exactly in the Place where the ſecond ſtood

Being come to the Place appointed, let both your Aſſiſtants give in their Notes, which ought to ſtand in the Manner and Form following

[illegible]ſt Aſſiſtant's Notes.		Second Aſſiſtant's Notes.	
Stations.	Parts.	Stations	Parts
1	1029	1	1325
2	529	2	634
3	695	3	743
4	793	4	898
5	821	5	762
6	1378	6	1354
7	724	7	891
8	227	8	1449
9	465	9	532
10	732	10	891
11	321	11	654
12	621	12	1531
Sum	8335	Sum	11364

When you have taken the Levels, and ſumm'd up the ſame, you will find the Difference of the two Aſſiſtant's Notes to be 3029 Parts, which is about 3 Foot ½ But that you may be the more certain, it is beſt to try the ſame in another Tract, and by another good Inſtrument, and it may happen to be the ſame, which it will be very near, if the ſame has been rightly ſurvey'd

Where note, that if in the making the ſecond Experiment, tho' you take more Stations than at the firſt, yet the Notes compar'd together will be, if not equal, yet will differ but very little in the Parts

Note, If from the firſt Aſſiſtant's Staff you meaſure any Number of Chains towards the Place you are going to, as ſuppoſe 20, and then ſet down the Inſtrument, and then meaſure ten Chains forwarder, and there place the other Station Staff, you will have no Occaſion to make any Allowance for the Curvature of the Earth, becauſe the Inſtrument being planted in the Middle of the Diſtances between the Station-Staves, the Errors mutually deſtroy one another

But this meaſuring the Diſtances, with the Chain or otherwiſe, is very tedious, and in ſome Places (where the Ground is very uneven) unpracticable, unleſs you make a Multitude of Stations, ſo if the Way between the two determined Places, whoſe different Heights you would know, lies over Hills and Dales, then you muſt in that Caſe make four or five Stations, otherwiſe you will not be able to ſee any Part of the Staff, when the Inſtrument is ſet horizontal, which might as well be done alone, as in the foregoing Obſervations, in the Manner deſcribed in the Table of Curvatures

For the common Occaſions of Levelling to be performed without much *Apparatus* of Inſtruments, Time or Trouble, the following Method is recommended

Set a Pole upright in a Spring, Pond, River, or other Place, whence Water is to be brought, and mark how many Feet and Inches of it are above Water.

Then ſet up another Pole of equal Length with the other in the Place to which the Water is to be brought.

Place the Centre of a Quadrant on the Top of this laſt Pole, ſo that the Plummet may hang free; ſpy through the Sights the Top of the Pole that is ſet up in the Water, and if the Thread cuts any Degree of the Quadrant, the Water may be conveyed by a Pipe laid in the Earth.

But if you cannot ſee from one Pole to the other, the Operation muſt be repeated.

Dr. *Halley* ſuggeſts a new Method of Levelling, which has been put in Practice by ſome of the *French* Academy. This is performed wholly by means of the Barometer, in which the *Mercury* is found to be ſuſpended to ſo much the leſs Height, as the Place is farther remote from the Centre of the Earth

Hence it follows that the different Height of the Mercury in two Places, gives the Difference of the Level

Dr *Derham* from ſome Obſervations he made at the Top and Bottom of the Monument, found, that the Mercury fell $\frac{1}{10}$ of an Inch at every 82 Foot of perpendicular Aſcent, when the Mercury is at 30 Inches.

Dr *Halley* allows of $\frac{1}{10}$ of an Inch for every 50 Yards; which conſidering how accurately Barometers are now made, an Inch in ſome of them being divided into 100 or more Parts, all very ſenſible, he thinks this Method ſufficiently exact to take the Level for the Conveyance of Water, and leſs liable to Error than the common Levels

The ſame Author found a Difference of 3 Inches 8 Tenths between the Height of the Mercury at the Top and Bottom of *Snowdon* Hill in *Wales*.

Of the proper Methods to b taken in adjuſting the Level or Falls from a Spring head ſo as to conduct them by gradual Deſcent to the Houſe or other Place required.

The Deſcent from the Sprin Head to the Reſervoir being taken, the next Thing t be done, is to determine wha Fall the Water is to have, in other Words, how many Fee or Inches, or how much De pendance is to be allowed a Yard, to a Pole, to 100 Fe or Yards, or a Mile or Miles Proportion, ſo as that th Water may have a proper Cu

re

[illegible]nd may at laſt not fall [illegible], but be brought gradually to the Top of the Reſervoir or Pond where it is to be raiſed

But before we proceed to the Adjuſtment of the Dependance or Fall of Water, it will not be improper to enquire into the Fall of ſome Aqueducts and Water-courſes, both at Home and Abroad, ſince 'tis from Fact rather than Theory and Speculation, that the certain Conſequences of this or any other Employ muſt be deducted

Vitruvius tells us, that the *Romans* allowed for the Channels or Sewers of their Aqueducts for every 100 Feet, running half a Foot of Declination or Sloping (which is near 27 Foot in a Mile) and if any Hills were in their Way, they dug thro' them, making Vents to give Air at convenient Diſtances, they not being apprized in that early Dawn of Hydroſtaticks, that if you would confine your Spring in Leaden Pipes, it would riſe over Hill and Dale, if the Spring-head were ſo high as to over-top them, proper Allowance being made for Friction, and the Interpoſition of Air, which may be let out by Wind-cocks, as ſome Authors have taught

The ſo much famed Aqueduct of *Claudius*, was (as Mr *Addiſon* informs us) five Foot and a half in a Mile, but whether he means an *Italian* or *Engliſh* Mile does not appear; but if it be an *Engliſh* Mile, Experience informs us it is an Allowance large enough, tho' it were not to be above a Foot Fall in 1000

Varenius in his Geography relates, from ſome *French* Writers, that the *Seine*, out of which the Water is carried from the *Armory* at *Paris*, to the *Royal Gardens*, is ſcarce one Foot Fall in 500 Fathoms, every Fathom being 6 Foot, now 500 being multiplied by 6, the Product is 3000 Feet, which is half a Mile, and 260 Feet, if accounted in the *Engliſh* way, by which it appears that the Fall is about two Foot in a Mile but later Experience ſhews, that Water will deſcend in leſs than that The Water-courſe at *Plymouth* is ſaid to be but five Inches in a Mile-Fall, and one made ſome Years ſince, by Mr *Stephen Switzer*, for the Earl of *Coningsby*, but about four

The *New River*, according to the Relation of Mr *Mills* the chief Surveyor of that Work, is in the mean, but between 3 and 4 Inches Fall in a Mile, tho' in ſome Places it be more, and in others leſs. And Sir *Jonas Moore* is ſaid to allow but 3 Inches, and the ſame is practiſed in the Fens of *Lincoln* and *Cambridgeſhire*, where the Water is almoſt of a deadiſh Flat, but the general Allowance is 4 Inches and a half by all Ingeniers

To conclude this, the conducting of Water varries according to the Conveyances in which it is carried.

Water conveyed in Pipes, eſpecially if they are ſmall, requires more Dependance than any other Way, on account of the Friction there is againſt the Sides of the Pipes, as well as Wind-boundneſs that generally they are liable to

That which is conveyed in Drains, will paſs more eaſily and freely, but Water paſſing in an open Carriage, will paſs the moſt free of all, except the Winds are againſt the Stream, becauſe of that continual Agitation and Pulſion that there is in the Air

But to come to Practice Suppoſe the Length the Water is to be conveyed is 1000 Yards, and the Fall from the Spring-head to the Reſervoir or Houſe, is 25 Foot 9 Inches, and it ſhould be required to know how many Inches or Parts of an Inch muſt be given to every Yard or Pole, in order to give this Water its proper and gradual Deſcent or Fall

In the firſt Place, you muſt reduce the 25 Foot 9 Inches into Inches, which make 309; but thoſe not being brought into Terms low enough to be divided by 1000, you muſt reduce the 309, multiplying by 12, to bring it into Lines or Parts of an Inch, the Produce of which will be 3708, as is ſeen by the Operation

```
      F        In.
      25   :   9
      12   :   0
    ─────────────
     300   .   0
       9
    ─────────────
     309   .   0
      12   .   0
    ─────────────
1 000)3|708  .   0(
```

Which being divided by 1000 the Number of Yards contained in the Length, the Quotient will be 3 Lines $\frac{708}{1000}$ of a Line, which is near 3 Lines ¾, or a Quarter and ¾ of an Inch; however you may allow it a Quarter and half Quarter, which is 4 Foot 7 Inches in a Mile, and have to ſpare, and to anſwer for any Error or ſmall Miſtake that may happen in carrying on the Work

Suppoſe farther, that the Length of this Fall of 25 Feet 9 Inches, be 4 Miles and a Quarter, and it is required to know how many Feet or Inches it is proper to allow in a Mile, or any Part or Quantity of a Mile?

Firſt reduce the four Miles and a Quarter, into Quarters of a Mile, which making 9, by ſuch Multiplication, divide the 25 Feet 9 Inches by 9, and the Quotient is the Anſwer.

Example.

EXAMPLE.

F		*In.*
25	:	9
12	:	0
9)309	.	0(34 ⅓
39	.	0
34		3

And the Anſwer is 34 ⅓ Feet, or two Foot 10 Inches ⅓, and ſo much muſt be allowed for the Fall in a Quarter of a Mile, which is 1 Foot 5 Inches in a Furlong, and a little more than one Line or one Twelfth of an Inch to a Pole, and 11 Foot and ½ in a whole Mile, a very good Dependance for the Paſſage and Conveyance of Water where it can be had

But there are other Things to be conſidered, in relation to the Conveyance of Water in Pipes, *i. e* Friction, Windboundneſs, *&c* becauſe as M. *Mariotte* obſerves (and that from curious Experiments) that Water never riſes to its own Level, on account of the Friction that is on the Sides of the Pipes, which Friction increaſes the longer the Diſtance is

Now to adjuſt this Stoppage or Friction as near as may be, the general Rule among Workmen is to allow one eighth of the Height for the Interruption it meets with in its long Paſſage

So that if the Deſcent from a Spring head to the Reſervoir be 128 Foot, you are according to this general Rule, to divide it by 8, and the Product will be 16

Which ſhews that the Water will not riſe ſo high as the Spring-head by 16 Feet

But Monſieur *Mariotte* (to whom we are ſo much indebted for his *Hydroſtaticks*) has brought this Matter to a more exact Calculation, producing it as a certain general Rule, *That the Difference of the Height in* Jets d'eau, or in other Words, *the Deſcent of the Water from its Head to the Reſervoir, or Place aſſigned for the Reception of it, is in a ſubduplicate* Ratio *of its Height.* And tho' 'tis certain, that he made Uſe of this Rule to demonſtrate the Riſe of Jets in the open Air, and as external Air has undoubtedly a greater Effect on the Riſe of Water, than the Friction againſt the Sides of the Pipes, we may be the more ſure, that if there be any Error, it is on the [illegible] Side, and that without any great Deviation from Truth, it may be applied to the Friction that is in incloſed Pipes.

But to proceed upon the Foot of the foregoing Rule, it is, as may be ſeen in Dr *Deſagulier's* Tranſlation of M *Mariotte*, and which has been confirmed by undoubted Experiments, that a Spring-head five Feet one Inch high, will raiſe the Water 5 Foot, and that conſequently the Friction that is allowed, is one Inch, and according to this Proportion the following Table is calculated.

A TABLE of the Heights to which Water will riſe, proceeding from Reſervoirs or Spring-Heads of different Heights, as alſo from five Foot to 100.

The Height of the Reſervoir or Spring Head		The Height to which Water will riſe	
Feet	Inches.	Feet	Inch
5	1	5	0
10	4	10	0
15	9	15	0
24	4	20	0
27	1	25	0
33	0	30	0
39	1	35	1
45	4	40	0
51	9	45	0
58	4	50	0
65	1	55	0
72	0	60	6
79	1	65	0
86	4	70	6
93	9	75	0
101	4	80	0
109	1	85	0
117	0	90	0
125	1	95	0
133	4	100	0

It has before been obſerv'd, that the weakneſs of Water that runs a great way, is a great Deal more in Proportion to the Length it runs, than to any other Cauſe, it being found by Experiments (as the learned and ingenious Dr *Deſaguliers* tells us) that this diminution or weakening of the Water, diminiſhes rather in Proportion to the Length it runs, than to the Friction againſt the Sides of the Pipes

But as this Diminution is Fact (let it proceed from what Cauſe it will) and as all Motions do decreaſe in Proportion to the Spaces through which they paſs, it will be proper to endeavour after a Determination, as near as poſſibly we can, that we may come the nearer to the Truth of our Calculation, in the giving this requiſite Dependance to Water, that is to run from a Spring-Head to a Reſervoir, either in Leaden or other Pipes

And ſince this Diminution &c

[illegible]ge is (as all other Motions are) in a ſubduplicate Ratio to the reſpective Spaces through which it paſſes, let us ſuppoſe, that as Water that falls from a Reſervoir of 133 Foot high, riſes but to 100 Foot at a 1000 Yards Diſtance, and that this Diminution beginning from thence, increaſes gradually, ſuppoſe four Inches at the firſt, and ſo on according to the fore mention'd Ratio, then the Account may ſtand thus

A TABLE of the Diminution or Decreaſe of Water paſſing through Pipes of great Length.

Length	Decreaſe	
Yards	Feet	Inches
1000	0	4
1500	0	9
2000	1	4
2500	2	1
3000	3	0
3500	4	1
4000	5	4
4500	6	9
5000	8	4
5500	10	1
6000	12	0
6500	14	1
7000	16	4
7500	18	9
8000	21	4
8500	23	1
9000	27	0
9500	30	1
10000	33	4

By which it appears that this Diminution will be 33 Feet 4 Inches in 10000 Yards, or about five Miles and three quarters or ſomething more.

And this ſeems to be the leaſt that can be allow'd, ſo that if that an exact Calculation were to be made from theſe Rules for the Deſcent of Water, for the four Miles and a half in Length before mention'd, it would come to agree pretty nearly with what I have been endeavouring to eſtabliſh for a certain Rule, which will be viſible from the following Example, which is ſumm'd up in two Lines.

	F.	I.
Firſtly, The Friction of 25 Feet 4 Inches —	2 :	2
Secondly, The Diminution or Decreaſe in paſſing through 8000 Yards, which is a little more than four Miles and a half.	21 :	4
In all	23	6

But notwithſtanding what hath been ſaid of this Diminution or Stoppage in Pipes of Conduct, yet in large open Aqueducts, Rivers or Sewers, (where the Friction is not ſenſible) there will be no Occaſion for this great Care in the Calculation of the Dependance of Water.

What is endeavour'd to be eſtabliſh'd from theſe Rules is, that though Water in an open Sewer or Drain, may paſs at four, five or ſix Inches in a Mile Fall, yet if it be to paſs thro' Pipes of Conduit, you can't allow it leſs than five Foot Fall, and ſo the Aqueducts of *Rome* are, as is before obſerv'd.

And tho' I will not poſitively aſſert, that Water will not paſs at all with a leſs Allowance, yet one may venutre to ſay it will not paſs freely.

It is plain by what has been before advanc'd, that one Foot in a Mile is Inclination enough for any River, Aqueduct or the like, it being a conſiderable Rule in *Hydroſtaticks*, that the larger the Aqueduct or Pipe of a Conduit is, the leſs is the Friction, which may be ſo enlarg'd as not to be ſenſible at all.

Theſe Things being premis'd in ſo plain a Manner, it may be eaſy for a Conductor of Springs to avoid running into an Error in attempting to perform what it is impoſſible for him to effect. The next Thing to be proceeded upon is, the Work.

When Water is to be convey'd about 1000 Yards, and you know from the foregoing Rules how much Fall it is proper to give in a Yard, as is ſet down in the foregoing Example, *viz.* a quarter of an Inch, if you proceed by the Garden Level, and ten Foot Rod, which is as good a Method as any. Let your Level be a little above ten Foot long, and exactly at the ten Foot, nail on a Piece of Wood of ¾ ⅓ of an Inch thick, and beginning about a Foot or two below the common Surface of the Spring, as it is in the higheſt and beſt Seaſons, or exactly at the Mark, as it is at the loweſt, keep that level on which the Piece of Wood is nail'd, always from the Spring, and that will give the firſt Dependance.

You may, if you pleaſe, turn over the Level three or four times, and drive good ſquare Stakes down, ſo that they may remain ſome time; and if you can ſee any great Length, you may with boring Staves, (with which a good Workman ſhould never be unprovided) bore quite [illegible]h that View; but if you [illegible]g'd to go winding, then [illegible] muſt turn your Level over [illegible] over again, and your Level ought to be ſo conducted, as that the Stakes may ſtand juſt upon the *Brow* of the natural Ground, that your Pipe may not lie within above three Foot of the Surface, or if it be an open Sewer, you may not break up above two or three Foot, nor dig above two or three Foot deep in all ſideling Ground

To effect the ſame by the Water or Spirit Level, you muſt ſtand at the Spring-Head, and having turn'd your Inſtrument on the hanging Level, or in other plainer Words, on the Hang of the Hill where the Water is to paſs, let your Aſſiſtant ſet forwards with a ten Foot Pole or Rod in his Hand, and holding his Hand at about four or five Foot high, let him move up and down the Hill, till the Level exactly ſtrikes the Aſſiſtant's Head, and if you can carry it ſtrait, let this be 70, 80, 90 or 100 Yards, more or leſs, according to the quarter of an Inch to the Yard Fall, as is before ſpecified, which ſuppoſing to be 80 Yards, you are to allow ten Inches lower to your Gage, take and bone in new Pins or Stakes at every 15 Foot aſunder, from which Gage you are to dig your Cut three Foot deep to lay your Pipes in; or if it be a bank'd River or Sewer, you are to throw your Stuff in all ſideling Ground to the loweſt Side, letting this Stake be in the middle of your Cut, whether it be either of 15 or 20 Foot, either of which are ſufficient in Works of this Kind.

What is to be further obſerv'd upon this Head, is, that you are to creep along the Side or Precipice of the Hill, if it be for an open Sewer or Drain to be made of Brick or Stone, and to be as exact as you poſſibly can in your Level, but if your Conveyance be of leaden, wooden or earthen Pipes, and the Springs lie ſo high, as that you can command any Hills that lie between it and the Houſe or Reſervoir to which you are to carry it, and can by the Rules before given be ſure, you can carry the Water over them, you may go the neareſt way.

Of the conducting Water by Aqueducts, Drains, &c

Running Water conducted in Aqueducts, is certainly to be preferr'd to Water rais'd by Engines, becauſe Repairs, which hinder the coming in of the Water, are not ſo often needed, and alſo the Water may come eaſier and in greater Plenty, than when it is rais'd by Engines and brought in by Pipes; beſides the Expence is generally larger in doing it at firſt, as well as the keeping it in Order afterwards

Vitruvius informs us, that the Ancients in order to the bringing of Water to Towns, Cities, *&c* after they had taken the Level, conducted it three ſeveral Ways, by Aqueducts,

ducts Pipes of Lead and earthen Pipes, bak'd in a Potter's Furnace.

The leaden Pipes were at eaſt nine Foot long, and they made them of bended Sheets or Plates of Lead, of different Thickneſſes, according to the Proportion of the Largeneſs of he Pipes, theſe Pipes had likewiſe their neceſſary Declination or Sloping, and if any Valley was in the way (tho' by an unneceſſary Expence) they made t equal to the Level with a Wall they likewiſe had many Vents to give the Water Air, and to know where to mend the Pipes, when they wanted repairing

And theſe by the Deſcription given of them, are much ſtronger han the Mould Pipes now made

The Ancients (as has been before intimated) choſe rather o bring their Water in large Aqueducts, that were ſo high, hat a Man might go upright, n order as it may be ſuppos'd, o mend the Pipes, and had hree or four kinds of Water brought from different Springs for different Uſes, in different Pipes, ſo that the whole Structure of their Conveyances for Water, was of an immenſe Height, and brought at an immenſe Expence, which had ertainly the good Effect of keeping the Water clean and pure, as it came out of the Spring; whereas Water that is brought in open Carriages, as hat of the *New River* to *Iſlington*, and other Waters are, is ſubject to be rendred foul by Land Floods, and to receive a kind of muddy Taſte and Tincture from the ſeveral Soils through which it paſſes, in thoſe ſo great Diſtances it is uſually brought

But as theſe are immenſe Expences, and ſuch as are ſcarce conſiſtent with the Purſes of any, but the greateſt and moſt opulent Princes and States; and as ſuch incloſ'd Aqueducts with Pipes, ſome of them but of a moderate Size, are not likely to ſupply Gardens and Cities and Towns with ſuch large Quantities of Water, which are there wanted, theſe open Carriages are abſolutely neceſſary, eſpecially where the Property of the Ground thro' which you bring them is eaſily to be come at, that they are to be approv'd on before incloſ'd Aqueducts, both as to the Cheapneſs, and alſo as to the Quantity of Water they convey

To all which we may add, that altho' the Water may be rendred ſometimes a little thick or muddy by Land-Floods, &c yet by the Influence of the Sun and open Air, it is at the ſame time rendred ſweeter, and freed from thoſe corroding Qualities, that often render them injurious to Man, Beaſts, Plants, &c. all Plants thriving better by Water that is taken out of Ponds or Rivers which run gently, than out of cold Springs

The next Thing to be conſidered, is the *Profile* or Dimenſions of ſuch an open Current or Courſe of Water, after which I ſhall conſider the incloſ'd ones of more ancient w[illegible] do indeed bring Water to any Place clearer and leſs turbid, and therefore the fitter for drinking, *&c*

The *Profile* or Depth and Breadth of ſuch Carriages, may be according to the Quantity of Water you want, or according to the Supply you have, tho' it ſhould ſcarce be leſs than four or five Yards wide at the Top, and four Feet deep that there may be Room for that Sediment, which Water naturally obtains, by running through Soils of different Qualities, beſides ſuch a Depth requiring Banks that are ſloping, to which there ought not to be allow'd leſs than one and a half or two Foot horizontal for one **Foot** perpendicular, leſs width than that, will not do well, but if it is deſign'd to be a navigable Channel for larger Boats, then you ought not to allow leſs than 30 or 40, as the Canals that go between Town and Town in *Holland* generally are

I ſhall now give ſome Direction how this open Carriage or Drain ought to be made

In the firſt Place, you ought to keep up as much as you can in the whole Ground, and by the Side of ſuch Hill or Valley that lies near you, for that no Banking can be ſuppos'd of equal Solidity and Security with ſettled Ground, alſo all Sorts of Trees muſt be clear'd away, for the Roots of old Trees will rot and let the Water out, and the Roots of young Trees will be equally injurious, in that they will by the blowing of the Wind looſen the Banks to that Degree, that much of the Water will run [illegible] aſte there to which may be added, that rocky Ground, Fox and Rabbit Earths, are Soils not proper for ſuch Works

If good Clay can be procured near at Hand, it is requiſite it ſhould, eſpecially where there is a Neceſſity of raiſing Banks entirely new, or for the ſtopping of Rocks, Fox or Rabbit Earths, *&c* but in other Grounds, where Paſſage is through that which is whole, there will not be Occaſion for that great Care, eſpecially i your ſupply be any Thing conſiderable, but one of the chie Cares will be to cloſe you Joints well between your new and old Ground, and when you build new Banks on old Ground you muſt not fail to go dow with your new Clay or Ballaſt two or three Foot lower tha that Ground, and two or thre Foot wide, and you muſt always mix your old and ne Ground together with a Toothing, after the ſame Manner a Bricklayers do, who leave for one Brick to join to another

It is certain, that whether be Ballaſt or ſtrong or indifferent Clay, it is very neceſſar to ram it, or to lay the *Stra* but a Foot thick at a time, o thereabouts cauſing the Labourers to tread or wheel it ove keeping as exact a Slope towards the Trench, as if were for a Garden, and it wi be proper to fill all hollo Places with waſte Earth, no ſo much for ſaving or holdin Water, as for giving a prope

Bal

Baſe and ſupport to the Foot of the Bank

The inward Sides of the Slope of the Bank, ſhould alſo be well beaten with a large Hedge Stake, before they are pared with a Spade, which ought to be done You ſhould not allow leſs than ſix or eight Inches, or a Foot in a Mile (if it can conveniently be had) Dependance, but for certain four or five Inches is abſolutely neceſſary

The next Method of conducting *Water*, is what was us'd by the Ancients in their incloſ'd Aqueducts but this (as has been ſaid before) is ſo very expenſive, I ſhall ſay but little of it here, but refer any curious Perſons to the Writings of *Fabretti*, which may be had at ſome Bookſellers, and from Him *Monſieur Montfaucon*, who has given the Draught of the famous Aqueduct of *Metz* and ſome others, nor are the Works of *Vitruvius*, *Palladio* and other Architects of *Rome*, to be paſs'd by on this Occaſion

But to come to the Works made uſe of by the Moderns

The firſt is that of Aqueducts made of Brick or Stone, in neither of which do the Moderns run to that Expence the Ancients did, neither making them ſo large, nor any way ſo expenſive

A Drain of a Foot ſquare on the inſide, made with either of the two Materials, Stone or Brick (but Brick is the deareſt) the other not coſting above 10*d* or 12*d* a Yard, as a modern Hydrauliſt ſays, tho' at that Size they will convey vaſt Quantities of Water, but the greateſt Inconvenience that attends them, is that if the Water is to be convey'd a-croſs a Valley from one Hill to another, theſe Drains of Stone or Brick will not do it, and can only be us'd where the Water is to run ſtrait, or is to turn round upon a Precipice or Side of an Hill upon one Level

Indeed wooden Troughs may be laid a-croſs Valleys ſupported with Frames of Wood, but theſe are attended with many Inconveniencies, as the Drought in Summer which will chap and tear them to Pieces, ſo that the Water will be in Danger of being loſt, or the Trough liable to be cut or broke to Pieces, by miſchievous Perſons, in all which Caſes Under-ground Conveyances in wooden, leaden or earthen Pipes are the beſt

But wherever a Drain can be carried ſtrait (or even round) and the Declination is eaſy and gradual, there Brick or Stone Aqueducts and Conveyances are the beſt and cheapeſt, eſpecially where the Spring is large, as ſix or eight Inches Bore, which then muſt alſo be laid in very good Mortar in the Spring, and be ſuffered to dry before the Spring is turn'd into it, it muſt alſo be bedded in Clay, and when it is cover'd over at the Top (as it ought to be) with flat Stone, you muſt ram in Clay on both Sides and Top of the ſame, to prevent the iſſuing out of the Water

But the Brick Drain is the next in Courſe, theſe cannot [illegible] be made above ſix or ſeven Inches ſquare in the Inſide, becauſe a good large Brick which is laid at the Bottom and Top, is not above nine Inches long, and it muſt lap over an Inch on each Side at the Top, and at the Bottom there muſt be a Stretching Brick on each Side, to ſupport the Side Wall and Back, or rather the End. The Conſtruction of this Drain you may ſee *Plate*, *Fig*, 4 where the Bricks are plac'd header and ſtretcher, in the Manner they are when made into a Drain, the middle Brick mark'd A, may be any broken Bricks

Every Yard will take up about 75 Bricks, which at 18 *d* *per* Hundred, comes to between 13 and 14 Pence, and the Lime and ſetting may be worth about Two Pence, and the Digging and Claying a Groat or Five Pence, in the whole about 20 Pence, and perhaps in ſome Countries where Materials and Workmanſhip are cheaper, it may be done for 15 or 18 Pence a Yard.

But there is yet another cheaper way of Brick-Drain and that is when a Hollow or Semi-Circle of two or three Inches in Bricks, is made about four or five Inches thick, and the uſual Length

Theſe Bricks when plac'd together, and when ſet in Terras or very ſtrong Mortar, well dry'd before the Drain is us'd, is the cheapeſt and moſt durable Method of any for Conveyance of Water, about eight Bricks will do a Yard, which Bricks are worth 3 *s* *per* Hundred, the eighth Part of which is 4½ *d* and the digging and laying and Mortar, may be worth about 5 *d* or 4 *d* more, and this is the cheapeſt Method of all, but muſt be laid in Clay, as all other Drains and Pipes ſhould be

Of the ſeveral kinds of Pipes for the Conveyance of Water, whether Lead, Iron, Earth or Wood

Vitruvius informs us that the Ancients had but two Sorts of Pipes for the Conveyance of Water, the firſt were made of Lead, which was of Sheets nine Foot long, and turn'd in at Top, not unlike ſome made in *England*, eſpecially for Eſq *Dodington* at *Gunville* in *Dorſetſhire*, by Mr *Watts*, a Plumber of *Brackley* in *Northampton-ſhire*

Theſe Pipes are join'd together without Solder, by what are by the Workmen call'd Flankets, which are Rings made of Iron, that may be ſcrew'd as tight as you pleaſe at the Joint, the Noſe of one Pipe going into the Tail of another, and in order to keep the Water from getting out at the Joint, there are proper Bandages of Leather that cloſe it up by the Compreſſion of the Flankets, under which may alſo be put Tow made of Hemp, dipp'd either in Oil, Pitch or Tallow, which will make a cloſe Cement to keep the Water in, and over which the ſaid Flankets are ſcrew'd

These kind of Pipes are much preferable to thoſe made in Moulds, becauſe they are caſt without thoſe Flaws and Holes, which often happen in moulded Pipes, and as they are turned in at Top and burnt (as it is termed by Workmen) they are much ſtronger

Nor is there that Expence in Solder (beſides many other Advantages, which will be mentioned elſewhere) which is in other Pipes

It is true, they are dearer than other Pipes are, and are chiefly fit for ſuch as have well furniſhed Purſes, but then they are far more durable

But the cheapeſt kind of Pipes, which are now in uſe, is thoſe made of Earth, for which Mr *Edwards* of *Monmouth* has a Patent *Vitruvius* tells us, that the *Romans* had ſuch kinds of Pipes made of Potters Clay, two Inches thick, and joined together with Mortar mixed with Oil, and when they had a Joint to make, they made uſe of a Red Free-ſtone, which they pierced thro' to receive the two Ends of the Pipes, and to ſtrengthen and ſecure them in the Nature of a Bandage

It is related, that ſome of theſe Pipes have been found about the City of *London*, which by ſeveral Circumſtances are ſuppoſed to have been laid by the *Romans*, when they inhabited this Iſland, but the Joints of theſe were ſecured by a Piece of Sheet lead, which was wrapped round the Joint, ſome ſuch have been ſaid to be taken up in *Hyde-Park*, belonging to the ancient Water works there

Theſe Earthen Pipes now made by the ſaid Mr *Edwards*, are about [illegible] or 4 Foot long, and not above half an Inch thick, but they are ſo exactly made and fitted in the Joint that no Water can come out of them

The Price at which they are ſold, is from 1 *s* to 2 *s* or 2 *s* 6 *d* *per* Yard, and ſometimes cheaper, according as they are in Diameter, and are very uſeful in all ſuch Places where they can lie free from being gone over by Carts and Coaches.

But beſides what are made by Mr *Edwards* in the Country, there are others made by Mr *Aaron Mitchel* of *Vauxhall* for the ſaid Patentee, theſe are excellently good, he having been one of the firſt Inventors of them

There was a Trial of theſe Pipes made at the *York-Buildings*, before Dr *Deſaguliers*, and the Plumber of the Works themſelves, when being fairly tried with all the Compreſſion of Air, and that Engine could lay upon them, and without making the leaſt Fracture, either in the Pipes or the Cement which joined the Pipes together, a general Account of which was publiſhed in the Evening Poſt, of *Auguſt* 1 1728

Theſe Pipes are made of a Sort of Clay equal to that of which the Tiles of the Ancient *Romans* were made, are alſo uſed in the Inſides of the Walls of Houſes, and are affixed likewiſe to the Outſides of the [illegible] the manner as Lead is, [illegible] the lowermoſt to the uppermoſt Floor, and receive and diſcharge the Water from the Roof and Gutters of ſuch Houſes, as effectually as any Pipes made of Lead or Wood, and the Price of them ſcarce amounts to one ſixth Part of thoſe of Lead, nor more than one half the Price of thoſe of Wood

There are alſo many other Sorts of Pipes which have been uſed by the Moderns, which were, (as appears by what *Vitruvius* has written) intirely unkrown to the Ancients, ſuch as thoſe of Wood, as Alder, Elm, Oak, Beech and Iron, the laſt of which are uſed in *France*, more than in any other Place) but have not, till of late, obtained in *England*

Pipes made of Alder, are the cheapeſt of all, tho' they are not indeed the ſtrongeſt, the boreing of the Wood being not worth above 10 *d* or 12 *d* a Yard, but the Diameter of ſuch Pipes is generally but ſmall, about an Inch and half, and two Inches, being the utmoſt Bore it is capable of having, nor is it ſtrong enough to bear much Force, but only to conduct a ſmall Spring a ſmall Length, and upon a gentle Current

The Pump makers and Pipemakers about *London*, make uſe of Fir for Pipes, where the Stream is not great, which boreing eaſy, is cheaper than that of Elm, but then on the other hand, it is not ſo ſtrong or durable as Alder Pipes are, and is only fit for Works where neither the Riſe nor Declivity are either of them great

Elm-pipes are much ſtronger than any of the former, and of known uſe for the Conveyance of Water, becauſe it will lie longer under Ground in the wet and Water, than any other Sort of Pipes of Wood, (Oak excepted) will

Now theſe being generally made of ſmall Trees and Saplings, of different Diameters, they are alſo different in Prices becauſe they will according to their Size, be either ſtronger or weaker, and of Conſequence bear either a greater or a leſſer Force, that proceeds either from the Force or Lifting of a Wheel, or the Cylindrical Weight of Water, which lies upon them, where Reſervoirs lie high, and the Reaſon that Water Works often miſcarry, is for Want of Care and Judgment in this kind of Pipes, by making the Bores larger than they ought to be, and the Outſide or Shell too thin, eſpecially in veiny crooked Trees

Elm, ſays a modern ingenious Author, may be cut down, hewed or bored from 8 *d* 10 *d* 12 *d* to 16, 18, or 20 *d* a Yard, running Timber and all, 5 or 6 *d* a Yard, boring being a ſufficient Allowance

He tells us, he has examined the Prices of Elm-pipes about *London*, and finds as before hinted, that they are according to the Thickneſs or

Strength of the Pipes, which ought to be either more or leſs, according to the Weight they are to ſuſtain

Theſe following being the Sizes that are generally uſed, the Prices, taken at a Medium, are,

		s	d	
2 Inch Pipe	is worth about	1	3	*per* Yard
3 Inch Pipe		2	0	
4 Inch Pipe		2	6	
5 Inch Pipe		3	0	
6 Inch Pipe		4	6	
7 Inch Pipe		5	0	

Thoſe who make the moſt Objections againſt Elm-pipes, urge, that there is a great Waſte of Water at every Stroke of the Engine, which forces the Water, with great Violence, thro' the Pores of the Tree, but this Objection is anſwered, by the Suppoſition that it is an Eaſe to the Work, and not at all different from Nature, but rather a Relief than a Burden to the Machine, and the Paſſage of the Water in the Pipes, which in cloſer Bodies is frequently ſo wind-bound, that it won't paſs

There is another Conveniency which attends theſe and all other Wooden pipes, and that is, that you may at any Time, when the Pipes are wind-bound, which they often are, when they lie long in the Ground unus'd, that then you may bore a Hole at the very Place where you perceive the Stoppage to be, which is what cannot be ſo well in other Pipes which are made of Metal

There is another Sort of Elm-pipes, which ſome ſuppoſe to be as ſtrong, if not ſtronger and more durable than the former, and theſe are ſquare Pipes made of Elm-plank

The Boards of which thoſe Pipes are made, are generally about 10 Inches ſquare, and an Inch and 3 quarters thick, but they may, if you pleaſe, make them a Foot or 14 Inches ſquare, but then they ought to be 2 Inches, or 2 Inches and a Quarter, or 2 Inches and a half thick

The Sides muſt be well grooved into the Bottom and Top, and the Joints well pitched or ſtuffed with Tow or Hemp, dipped into Pitch and Tar, to keep the Water from oozing out, after which they are to be banded and collared, at about 5 or 6 Feet aſunder, with Collars or Bands made of Elm Slabs or Planks, cut out of the Sides of the Elm, and this will be ſtronger and more durable than any other Bandages are, and will ſave Iron-hoops, which are expenſive

This is ſaid to be the Invention of *John Kyrle Ernly*, Eſq, of *Whetham*, near *Sandy-lane*, *Wilts*.

Wil[illegible] the Road to *Bath* [illegible]oard or Boards of 10 Inches Square, will when well groov'd in at Top, make a ſquare Pipe of about 4 Inches and a half, or 5 Inches ſquare, which laſt is near equal to a circular Pipe of 6 Inches Diameter

In order to proceed in this Work, you muſt be provided with Tow or coarſe Hemp, as alſo Pitch and Tar, and dipping the Tow or Hemp into the Tar, put it into the Groove or Joint, and then let the Workmen knock the Boards together in the Groove, with all the Might and Strength they have, the Security of the Water in the Pipes conſiſting in the Cloſeneſs of this Joint

When this has been done, then the Collar or Bandage is to be put on at each Joint, the Boards being about 9 or [illegible] Foot long, and another Collar in the Middle, putting the ſmall End of one (ſo made as is done in Elm-pipes which are ſo bored) into the great End of the other

The Conveniencies of this Sort of Conveyance for Water, are, that it is ſtronger, and alſo may be made 5, 6 or 7 Inches ſquare, which will carry more Water than bored Elm-pipes of the ſame Diameter

In the next Place, there is leſs Depopulation and Waſte in cutting (a few large Elms at full Growth, being ſufficient for this Purpoſe) whereas when they are cut down ſmall, there is great Waſte made, and in the laſt Place, it being all Heart, it will not be ſo ſubject to break or burſt as Elm bored will

Here follows the Expence of 330 Yards running, perform'd in the County of *Wilts*, by Mr *Switzer*

	l	s	d
For 20 Tun of Timber at 30 *s* *per* Tun	30	00	00
Felling and hewing of *Ditto*, at 8 *s* *per* Tun	08	00	00
For Workmanſhip 330 Yards, at 4 *d* *per* Yard	05	10	00
For Nails, Tar, Tow, or Hemp, Banding, Collaring, and laying included at 3 *d* *per* Yard.	04	02	06
	47	12	06

By which it appears that the whole 330 Yards comes to 47 *l* 12 *s* 6 *d* which being reduced into Shillings, Pence and Farthings, and divided by 330 Yards, it comes to about 2 *s* 10 *d* a Yard, whereas Leaden-pipes of ſuch Dimenſion would coſt at leaſt 20 *d* a Yard, and bored Elm, five or ſix Shillings

But ſuppoſing the Workmanſhip (as it is) too little by 2 *d* a Yard, it will be vaſtly cheaper than either Lead or Wood

Another Sort of Wooden-Pipes are made of Beech, which being of a more firm and ſolid Contexture, and not ſo porous as either Elm or Oak, will lie under Ground longer than either of them, as may be ſeen in all Mill-work, in which this Wood is much uſed, but like many other Woods, has an Inconveniency attending it, that it bores pretty hard, is brittle, and not ſo tough grain'd as Elm or Oak is, beſides the Boughs don't run in the general ſo ſtrait as Elm does, and therefore the Shell of it ought to be very thick, not leſs than five or ſix Inches to keep it from burſting, and for that reaſon the Bulk or Dimenſions of it ought to be 12 or 14 Inches Diameter, one with another, when you may venture at a Pipe of two or three Inches bore, and tho' it is ſomething difficult to bore, yet the Water will be leſs ſubject to ooze out, than at any of the others, Oak it ſelf not excepted

Theſe Sort of Pipes, the Property of the Wood, digging the Trench, boring, laying, claying and binding, will be worth 3 *s* or 3 *s* 6 *d per* Yard, for a Bore of 4 Inches, and ſo on proportionably leſs, as the Wood or the Bore is leſs but then it muſt be obſerved, that it is the neareſt the Goodneſs of Lead of any Thing that is a 4 Inch Pipe, which of Lead will coſt 15 or 16 *s* as will be made out anon

The very laſt kind of Wooden Pipe is Oak, which indeed is very ſtrong, and laſts a great while, there being ſome Trees of that kind which were dug out of the Foundation of *Blenheim* Bridge, (as Mr *Switzer* ſays, when he was Superviſor there) that were, tho' as black as Ebony, yet as ſound as *Brazil* it ſelf, and might in all Probability have no other Date than that of the Deluge it ſelf. But as the Limbs are generally crooked, and that all the young Bodies, together with the whole Timber it ſelf, is too good for thoſe Purpoſes, there is no need to ſay any more of it upon this Head

The next Sort of Pipes to be ſpoken of, are thoſe made of Potters Earth, there are at leaſt 2 kinds of theſe, they are of two Thickneſſes in the Shell, the firſt being the moſt in uſe in the Country, is not above the Thickneſs of two Crown Pieces at the moſt, but this is ſo thin, it is only fit to convey Water a little Way, where the Fall is not great Theſe are ſaid to be bought in many Places in the Weſt, for 6 *d* a Yard

The other is the new invented ones already ſpoken of which nevertheleſs are not above half an Inch thick in the Shell the Potter who makes them being of Opinion,, that a greate Thickneſs would be entirel uſeleſs, or perhaps the tru Reaſon may be, they can't bur them ſo well

Theſe indeed are excellen Pipes well glaz'd on the Inſide as they ought to be, to kee Water ſweet ; and how the will perform in Force work, a

Accoun

[illegible] it has already been given [illegible]ed ſome Perſons ſay, [illegible]e is indeed a Weed apt to grow at the Place, where they re jointed together, the Fibres of which are apt to choak he Pipe, but this, if true, may certainly be prevented, by putting on a thin Bandage of Lead round the Joint, or a Collar of Stone and Wood to ſtrengthen them, you may prevent that Miſchief.

The Manner of mending them, when broke, has been another Objection, that has been made againſt them, for if the Joint be made of ſuch a Cement, as that the Pipe will break any where, rather than there, it does not ſeem eaſy to ſay, how they will be mended. But in Anſwer to this the Joints of thoſe Pipes made at *Vaux-hall*, will ſhoot ſo cloſe together, that there is little Occaſion for any Cement at all, but if they do, Tow dipped in Pitch and Tar, or any other Cement of that kind, will effectually ſtop it, at leaſt the Loſs of Water will not be great, where the ſupply is any thing large, and then they may be uncollared and mended at pleaſure.

There is one Thing however to be minded; that is, that they will not ſerve in High-ways and Streets, where Carriages and Coaches are to croſs them, but on all other Accounts they are not only cheap Conveyances, but alſo excellent Pipes.

Of all Sorts of Pipes for the Conveyance of Water, that of Lead is preferable (eſpecially thoſe which are made of Sheet-lead and burnt at Top, [illegible] were not for the Expence, [illegible]cauſe they are more pli[illegible] to lay up and down Hill, and may be alſo more eaſily and firmly jointed to one another, or, as durable as any, and if well caſt, of a much cloſer Contexture.

In Pipes of Conduct, and where Water is carried a great Way, theſe Pipes ought to be 6 or 7 Inches Diameter, but muſt not be leſs than 4 or 5, becauſe in Pipes of that Size, there is leſs Friction and Windboundneſs than in thoſe that are ſmaller, and conſequently the Water will flow the better, and more regularly riſe up to the Height of its firſt Head, and alſo in greater Quantities.

It muſt indeed be own'd, that a Pipe of Conduct of ſo large a Dimenſion of 6 or 7 Inches, is ſuch an Expence as few Gentlemen, or even Noblemen will be willing to be at, in very great Lengths, where the Expence is almoſt immenſe, Pipes of that kind, without a Shell of Thickneſs proportionable to it, being worth from 25 to 40 *s* a Yard, according to the Height of the Reſervoir, or the Force of the Water they are to ſuſtain.

Therefore a Pipe of Conduct of the cheapeſt Kind, muſt be at leaſt 4 Inches and a half, or 5 Inches Diameter, and ſuch will not coſt leſs than 16 or 18 *s* a Yard. And for this Reaſon, in many Places, they have reduced their Pipes of Conduct to three Inches Diameter, which is indeed too little. This it is true, reduces the Expence to 10 or 12 s *per* Yard, according as the Price of Lead is.

Suppoſe Lead, caſting of Pipes, and all is reckoned at 22 s *per* Hundred Weight, the Calculation may be as follows

To a Pipe of 3 Inches Bore, is uſually allowed 45 Pounds a Yard, and this is worth about 9 or 10 s *per* Yard, when Lead is worth from 22 to 45 s. *per* Hundred, allowing for Waſte

To a Pipe of 22 Inches, 3 Quarters, 40 Pounds is allowed, which is worth between 8 and 9 s *per* Yard

• To a Pipe of two Inches and a half, 36 Pounds is allowed, and then it is worth about 7 or 8 s *per* Yard, but it would be proper to add 5 Pounds more to every Yard, tho' it does add ſomething to the Expence

• To a Pipe of two Inches Diameter, there is allowed uſually 30 Pound of Lead, and then it is worth about 6 s *per* Yard

But of all the Pipes of Lead, of what Size ſoever, thoſe that are joined by Flankets (as has been already mentioned) are the beſt, becauſe they may be eaſily taken up, and ſcowred or cleanſed, whenever there is Occaſion

Becauſe as M *Mariotte* obſerves, there is, even in the fineſt Water, a Sediment, which will in Time petrify, incruſtate and grow hard, and will ſtop up the Pipe, which can never be cleanſed again, where the Pipes are ſoldered together at the Joints with Solder, as Pipes generally are. And this (among ſome others) is one of the Inconveniencies which attend all Water-works, and is the Occaſion of their being ſpoiled

Notwithſtanding ſomething has been already ſaid, concerning the Lead proper to be allowed to Pipes in general, according to the Proportion or Diameter of their Holes but when Reſervatories are very high, or Water is raiſed by an Engine to great Heights, or carried to great Diſtances, there Pipes of Conduct are in great Danger of being often broke, if the Shell is not thick enough, eſpecially up and down Hills, and through deep Vallies, and it would render a perſon very uneaſy, after he has been at a great Expence, if his Pipes ſhould happen to burſt thro' the Defect of the Solder, or the Weakneſs of the Pipes At the ſame time, Care ſhould be alſo taken, on the other hand, not to make them thicker than is abſolutely neceſſary, ſince a ſmall Addition in long Lengths would greatly enhance the Price

But it is requiſite, that we ſhould know by Experience (as well as from what M *Mariotte* and others have delivered upon this Head) that the Thickneſs of the Metal or Shell of the Pipes, be increas'd or diminiſhed in Proportion to their Diameters, the Heights of the Reſervours from which the Water falls, or the Height to which it is to be raiſed by Engines, and laſt of all, the

Lengths or Diſtances, which Water is to be carried · All which adds to its cylindrical Weight; and of Conſequence the greateſt Thickneſs of Metal in the Pipes.

As for Example, according to Mr *Mariotte*, when a Reſervoir is 60 Foot high, and the Pipe 3 Inches Diameter, the Metal muſt be half an Inch in Thickneſs, which is the 24th Part of a Foot, but as it is not to be doubted, but that M *Mariotte* means Copper, which is harder, ſtronger and of a cloſer Contexture than Lead, therefore 3 or 4 whole Lines, which is one fourth or third Part of an Inch, will be Thickneſs little enough, and for a Reſervoir 100 or 120 Foot high, a whole Inch, becauſe of its great Height.

If the Pipes are both wider and higher, then the two Proportions muſt be alſo obſerv'd: Thus,

If a Pipe comes from a Height of 60 Foot, and the Diameter be 6 or 8 Inches, you muſt take the half Line in Copper, according to M *Mariotte*, or rather 3 Lines or the Quarter of an Inch in Lead, becauſe of its Height of 60 Foot, and for the Thickneſs, you muſt work by the Rule of Three, ſaying,

If 9, the Square of 3 Inches, require 3 Lines thick of Metal, What will 36 the Square of 6 Inches require?

EXAMPLE.

As 9 is to 3, ſo is 36 to a fourth Number required.
3
9)108(12 Lines is the Anſwer,
18

So that a Pipe of 6 Inches Diameter, when it comes from a Reſervoir 60 Foot high, ſhould be 12 Lines, or one Inch thick, near, or according to which, he following Table is calcuated.

But firſt of all there is anoher Thing to be determined, and that is the Diameter of the Ajutages

The Author of the Theory nd Practice of Gardening, tells us, that it may be taken for a ertain Rule, that the Bore of he Ajutage ought to be four Times leſs than the Bore or Diameter of the Pipe of Conduct, that is, it ſhould be in a quadruple Proportion to it, ſo that the Column of Water may be proportionable, and the Quickneſs of the Motion in the Pipes may be equal

And beſides (as has been already obſerved) there is too great a Friction or Wear in ſmall Pipes, when the Quill is too big, and in the Bore of ſmall Quills, when Pipes are too large. All theſe Things do alſo depend upon Calculations of this Kind, which will be ne[illegible]ly included in a Table, where the Diameter of Pipes of Conduct, Thickneſs of Metal, &c are contained

Now the Calculations of M *Mariotte* being ſuppoſed to be of Copper, Lead, not being ſo much uſed in *France*, as it is in *England*, it has been thought proper, by an ingenious modern Author, to pitch upon a Pattern of a Leaden one, which ſhould determine all that is required on this Subject, which he tells us he has done from a Pattern, which [illegible] all good Judges, is ac[illegible]ed an excellent one.

The Pipe is four Inches Diameter, which is generally ſuppoſed a good Pipe of Conduct (tho' in ſome Caſes more may be requiſite) and about equal to the Expence that moſt Noblemen and Gentlemen may be willing to be at

The Thickneſs of the Metal which is of Lead, is *6* Lines or half an Inch, to regulate then the Thickneſs of other Metal to it, ſay as before .

If 16, *the Square of* 4 *Inches, requires 6 Lines ; how much does* 36, *the Square of* 6, *require ?*

EXAMPLE

16 . 6 . . 36

6

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16)216(13½ the Anſwer

56

8

By rejecting the Fraction, it appears, that the Thickneſs of the Metal requires to be 13 Lines, or one Inch one Twelfth , and upon this Foot the ſaid Author has formed the Column concerning the Thickneſs of Metal in Pipes, which ſeems to be (without any conſiderable Variation) agreeable to Truth, which expreſſes alſo the Height that the Water coming from the Reſervoir will riſe The following is the Table.

The

The Height of the Reſervoir.		The Diameter of the Pipes.		The Thickneſs of the Metal.		The Diameters of the Ajutages		The Height the Water will riſe to	
Feet.	Inch	Inches.	Lines	Lines		Lines	Parts	Feet	Inch
100	0	7	00	15 ½	16	12 or	15	80	00
86	4	6	00	14	00	12	14	70	00
72	0	5 ½	00	12	13	10	12	60	00
58	4	5	00	9	9	8	10	50	00
45	4	4 ¼	00	7 ½	8	7	08	40	00
33	0	3	00	6 ½	7	7	00	30	00
21	4	2 ½	00	5 ½	6	6 ½	00	20	00
15	9	2 ¼	00	4	5	6	00	15	00
10	4	0	25	3 ½	4	5	00	10	00
5	1	0	22	3	2 ½	4	00	5	00

This may ſuffice as to the Diameter of Pipes of Conduct, the Thickneſs of the Metal, the Diameter of the Ajutages, *&c* as are, or ought to be proportionable the one to the other

But if any Perſon has a mind to have his Pipes of Conduct larger than any above mentioned, he may, this Table being chiefly calculated for all proportionable Heights

Iron-Pipes now growing into great Uſe, and being, in reſpect to their Cheapneſs, the beſt Pipes, thoſe of Clay excepted, which are now made, eſpecially, if the Metal is well proportioned and melted, I ſhall add concerning them

That it will be no great Advantage to caſt them very ſmall, the beſt Sizes being from 7 or 8, to 5, 4 or 3 Inches Diameter: the firſt of which will coſt about 20 *s* a Yard, which is much about half the Price of Lead, and the leſſer from 16, to 15, 14, 12 or 10 *s* *per* Yard, according as they are greater or ſmaller in Bulk or Diameter,

Theſe Iron-Pipes are the moſt durable of any yet mentioned, they are caſt in Lengths of 3 or 6 Feet, and ſometimes 9, and are joined together by Flanckets, as may be ſeen in the Water Works at *London* Bridge Theſe, if well made, will laſt, as one may ſay, for ever

Theſe Iron-Pipes are to be had of Mr *Bowen*, at his Foundery, near *Marigold-Stairs, Southwark*.

to the Method of making Reſervoirs, Baſons, &c their Conſtruction, Extent, Depth, and other Dimenſions, take the following Directions

Vitruvius informs us, that he Ancients, in making their Wells and Ciſterns, to receive Rain and other Water, uſed to make them under Ground, and o a very large Extent, and Walls were built on the Sides and Bottom with Mortar made of ſtrong Lime, Sand, and Pebbles, well beaten together, laying, as we may ſuppoſe, not being ſo well known to them, or to be had in ſuch Quantities, as now it is

Of theſe they made ſeveral, one after another, thro' which the Water was to paſs, to the End, that the Sediment might remain (if any there was) in the firſt and ſecond, and ſo that when the Water was arrived at the laſt, it might be clear They likewiſe put Salt into their Ciſtern Water to make it more ſubtile

In this Manner were the remarkable Ciſterns of *Roſelayn* made, *viz* with no other Materials, as has been already intimated, than Gravel and ſmall Pebbles conſolidated together, by a ſtrong tenacious Cement, not improbably, ſuch as Terras-mortar, or the like

But a better and cheaper Way, is to have the Hills of the fineſt Sand, that can be conveniently procured, ſuch as in its own Nature, is not ſubject to be dirty.

When the Water comes in, then let it be at one End, having 3 or 4 of theſe Sand banks lying acroſs the Reſervoir, give the Water Time to filtre thro', and let the Pipe which is to ſupply the Fountain lie at the farther End So you may expect to have your Water clear; and theſe Sand-Banks ſhould lie, and be above the Surface of the Water when it is at the higheſt of all

Nor can too great Care be taken in making thoſe uſeful Reſervatories, as daily Experience ſhews, eſpecially if it be upon a dry Gravel, or ſandy Bank, and is to lie above Ground, as is evident from that very handſome one behind his Grace the Duke of *Chandois*'s intended Building near *Cavendiſh* Square, where the Expence of making and fitting it, has doubtleſs been very great.

As to the Form in which theſe Reſervoirs or Baſons are made, it is of no great Conſequence, whether it be a perfect Square or an oblong (which are the beſt Figures) or any other, and as to their Extent, that ought to be according to the Quantity of Water that is required, 100, 150 or 200 Foot ſquare, being ſufficient in moſt Caſes, tho' for large Cities, Towns, &c 300, 400 or 500 is little enough

But the deeper they are the better, contrary to the Practice of ſome Perſons, who have made them not more than 3 or 4 Foot deep, when they ought rather to have been from 7 or 8, to 10 or 12 Foot deep, that the Water may ſettle the better.

The Bottom alſo ought to be filled, 2 or 3 Foot high, with large Gravel Pebbles, by which Means the Sediment will have Room to lodge and ſettle therein; and this Bottom ſhould be well clayed, and lie lower by 3 or 4 Foot than the Bottom of the Aqueduct, which brings the Water in for the Purpoſes before mentioned

If the Reſervoir be but ſmall, as 15 or 20 Foot over, Mr *Switzer* adviſes to make it in the Form of a Conoid, becauſe by this Shape, the Preſſure of the Water on the Pipe of Conduct will be regular and uniform from the Beginning to the End of the going out of the Water

It is by this conoidal Form, that *Archimedes* in ſome Propoſitions in his two Books, *De inſidentibus Humido*, demonſtrates the Gravitation or Preſſure of Fluids one upon another, which was alſo followed by *Galileo*, *Torricelli*, and others.

To the ſame Purpoſe alſo, *Mariotte* in his Rules for the meaſuring of ſpouting Waters, through Ajutages of different Bores, in his Treatiſe of *Hydroſtaticks*, ſets down a very curious Problem This Problem is to find a Veſſel of ſuch a Figure, that being pierced at the Bottom with a ſmall Hole, when the Veſſel is ſmall, but larger as a Veſſel or Reſervoir is larger, that the Water ſhould go out, its upper Surface deſcending from equal Heights, in equal Times. This he ſays, *Torricelli* has not undertaken to reſolve.

Let it be a conoidal Figure, as *Fig* 1 in the following Plate, where B L is to B N, as the Square ſquared of N O, and B N to B H, as the Square ſquared of N O, to the Square ſquared of H K, and ſo on: the Water will deſcend from A D C, in an uniform manner, till it come to the Hole at B

For let B P be the Mean Proportional betwixt B D and B H ſince the Square ſquared of K H and of D C are to each other, as the Heights B H, B D, the Squares of H K, D C will be in a ſubduplicate Ratio of B H to B D, or as the Heights B P, B D

But the Velocity of the Water that goes out at B, by reaſon of the Preſſure of the Height B H in a ſubduplicate Ratio of B D to B H, that is to ſay, as B P to B D Therefore the Velocity of the Water deſcending from H, is to the Velocity of the Water deſcending from D, as the Square of H K to the Square of D C but the circular Surface of Water at H, is to the circular Surface of the Water at D, as the Square of H K to the Square of D C, therefore they will deſcend and run out, one as faſt as the other and if the Surface A D C runs out in a ſecond, the Surface G H K will run out in a ſecond likewiſe, ſince the Quantities are as the Velocities

The ſame Thing will happen to the other Surfaces at E and F, &c. But the Hole muſt in all minute Caſes cauſes be very ſmall, and that no conſiderable Acceleration may be made, and that the Water may not go throughout the Hole ſenſibly, but in a Proportion to the Weight

A Veſſel of this Model, ſays the Ingenious M. *Mariotte*, may ſerve for a *Clepſydra*, or Water Clock

To this it may be added, ſaith an Ingenious Author, For any Reſervoir for ſupplying and playing Fountains, or any other Water Works, in Gardens, or for the regular Diſtribution of Water for the Uſe of any City or Town, and as ſtill the more uſeful, and proper to be made, when the Spring riſes near the Place where the Water is to be uſed, as does that of *Long-Leat* in *Wiltſhire*, the Seat of the Right Honourable the Lord Viſcount *Weymouth*, and other Places

The Section or Profile of a Reſervoir being thus ſet down, pertaining as it does only to thoſe which are narrow and deep, as all Reſervoirs muſt be, which are made on the Side of a Hill, and near a Spring, it will be requiſite to inform the Reader, that the Structure of ſuch Reſervoir or Ciſtern be of Stone or Brick, ſince there is no working of Clay, to ſtand in ſo perpendicular a Manner, as the Figure deſcribes

But when Reſervoirs are made of that great Extent, which they often are, this Profile or Section can be of no great uſe, nor can the Figure of it be followed.

I ſhall therefore lay down a ſhort Account of theſe Rules that are neceſſary to be obſerved in the Profile and Diſpoſition of Reſervoirs, that are made of Clay, and the Methods of digging, picking, cleanſing, beating or ramming of that uſeful Material

The Steps then on each Side, and on the Ends of any Reſervoir, if the ſame be made of Clay, which is the cheapeſt Material by much, with which Reſervoirs or Ponds are uſually made, ought to be at leaſt 3 Foot horizontal to one Foot perpendicular, that they may ſtand well, and not be apt to moulder so that if a Reſervoir be made 7 or 8 Foot deep, which ought to be done in Works of this Kind, the Baſis of the Slope ought to be 28, 30 or 32 Feet; the Profile or Section of which ſee *Fig* 2 and the Banks ought to be cleared of all Trees and other Incumberances which are apt to tear the Banks by their Rocking, by reaſon of the blowing of Winds

The moſt proper Seaſon for digging of Clay, and making Reſervoirs, and other Water-works of this kind, is generally reckoned to be about *Michaelmas*, after the Falling of the firſt Rains, for then the Clay will work well; and the cool Seaſon is coming on, and in ſuch Manner, that you may expect the Rains will fill your Work, in caſe a Supply ſhould be precarious

But the Winter or Spring, or indeed any other Part of the Year will do as well, provided the [illegible] be uſed immediately af[illegible] been digged; and that you have a River, a ſtrong Spring, or ſome good Engine to fill it; but you muſt be ſure to avoid Froſts, and the dry cutting Winds of *March*, which are more injurious to new Ponds, than any other Variation or Change of Weather does.

When the Shape of the Reſervoir or Pond has been made, then the Clay is to be dug, and immediately uſed, otherwiſe you will be obliged to water it, which will ſpoil it, alſo all large Stones, Sand Holes, and Veins ſhould be carefully picked out, and all ſuch Parts as any way degenerate from the general Maſs or Vein of the Clay that is digged, ſhould be thrown out.

The ſtrong reddiſh or yellowiſh Clays are accounted the beſt, tho' there are alſo white and blue Clays, which are as tenacious as any of the reſt, tho' perhaps they are not ſo ductile, and do not work ſo well.

The Pond-men in the Weſt-country chuſe that Sort of Clay that has ſome ſmall Quantities of ſmall Pebbles or Gravel in it, becauſe they ſay it rams better; there is alſo this Conveniency in them, that they lying upon the Chalk, will contract the Sediment and Slime, which comes with the Water, and render it more pure and clear

Clays often run in Veins; but if it be dug out of Pits, where it lies deep; generally the deeper you go, the better and ſtronger the Clay is

Having found and dug a good Clay, carry it to the Place where it is to be uſed, and uſe it immediately, before it has been hardened by the Sun and Air, ſo that it won't work; but if you have not immediate Occaſion for it, cover it with long moiſt Horſe-dung, or wet Hay or Thatch, and when it has been brought to the Place, where it is to be uſed, begin in the very Centre or Middle of the Bottom of the Pond, where it muſt be laid thicker than ordinary, and then you muſt work every Way from it, treading and beating it well with Inſtruments, as you proceed As to the Thickneſs of the Layer of Clay, there is no certain one agreed upon, ſome laying it a Foot, others a Foot and a half, and ſome thicker; and they lay it not all at once, but in two diſtinct Layers of about 6 or 8 Inches thick.

Having begun (as has been directed in the very Centre or Middle of the Reſervoir and laid it there about 6 or 8 Inches thick, the Horſe-heads or large Spits of Clay may be thrown together, juſt as they are dug out of the Pit, only picking out the large Stones, or any Veins of Sand that are in it, and work it well together with a large heavy Beater or Beetle, ſuch an one as is uſed in cleaving of Wood.

Finiſh a Yard or two at a Time in this Manner, which being done, you muſt uſe another Flat Beater, ſuch as Greeſe, is beaten with; or rather (which is better) have one made in the Form of a hard Bruſh, wherewith Maid-Servants rub their Rooms. but the Handle of it muſt be ſtronger, and in the Block there ſhould be fix'd, 4, 5 or 6 ſtrong Iron Teeth, which will cut or ſcratch croſs the Joints, and prevent any open Chaſm or Crack that would otherwiſe be there

When this has been done, take ſuch a Rammer as is us'd by Paviours (tho' it need not be quite ſo heavy) and ſmooth it over.

After you have done this, it will be proper to lay a little long Dung, Hay or Thatch on it, to keep the Clay from cracking till you lay on the ſecond Coat

Having thus finiſh'd the firſt Coat, after the Manner before directed, ſtrew ſome ſlak'd Lime over it, which will not only corroborate and cauſe the Clay to grow hard and dry, and as it were, almoſt impenetrable, but it will alſo (as the Weſt-Country Pond-makers ſay) hinder the Worms from working into the Clay

Thus having finiſh'd the firſt Coat or Layer of Clay, begin the ſecond of the ſame Thickneſs as you did the firſt, working it after the ſame Manner, every way from the Centre, taking Care eſpecially to break, join or cloſe the Clay well, by Means of your toothed or ſpiked Inſtrument beforementioned, and there will be this Advantage in doing it over again, that if there ſhould be the leaſt Crack or Perforation in the firſt Layer, the ſecond coming over it, will fill it up, and mend every Place that may have happen'd to be defective.

Having finiſh'd the ſecond Coat, as before, mix ſome Lime and Chalk together, and ram it on three or four Inches thick, which incorporating into the Clay, will render it as it were one ſolid Body, which, if there be Occaſion, may be pitch'd with Flint Stones; that is, if Cattle are allow'd to go to it to drink

All Reſervoirs, if not wharf'd with Wood, Brick or Stone, (which is very expenſive) ought to be pitched a Foot or two below the High-Water Mark, to prevent the Clay from being waſh'd away on the Sides of the Reſervoir, as alſo the working of Moles, Mice and other Vermin who ſpoil the Banks

Some will lay a third Layer or Coat of Clay over the other two, and of the ſame Thickneſs, viz ſix or eight Inches: This Method is not to be diſapprov'd of (if Perſons are willing to be at the Expence) and is alſo neceſſary in Grounds that are of a dry, gravelly, huſky Nature, one of which Kind in *Eſſex*, the Water ran out ſo faſt till the Earth was ſated, that an Engine which was employ'd three Days and Nights could ſcarce keep it full, ſo that three times Claying is not much more expenſive, but is very much ſecurer.

The digging and claying of a Reſervoir or Canal twice, is ſaid to be worth 12 *d* a Yard ſuperficial, and if it were to be clay'd a third time, it would not be above 3 *d* a Yard more, but then all the Clay muſt be brought to the Place; but ſome Head Weſt Country Pond-men have had 18 *d* *per* Yard for twice claying

It has been obſerv'd that the Pond men in the Weſt of *England*, do not pitch their Fiſh-Ponds ſo much as they were won't to do, but lay Chalk upon the Clay, ſix or eight Inches thick, which is better than pitching for all Sorts of Fiſh

WATER WHEEL, an Engine for raiſing *Water* in great Quantity out of a deep *Well*.

It is of different Makes, ſome uſe a large one for Man or Beaſt to walk in for that Purpoſe, others a double Wheel with Logs, which makes it draw eaſier than the ordinary ſingle Wheel, tho' this is not ſo good a way as the double Wheel with Lines, the Line at the Hand being ſmall and very long but there cannot be a more expeditious way than to make a larger Wheel at the End of the *Windlaſs*, that may be two or three times the Diameter of the *Windlaſs*, on which a ſmaller or a larger Rope may be wound, than that which raiſes the Bucket, ſo that when the Bucket is in the Well, the ſame Rope is all of it wound on the greater Wheel, the End of which may be taken on the Shoulder, and the Man may walk or run forwards, till the Bucket is drawn up, in which Operation the Buck may hold 20 or 30 Gall and yet be drawn up with m Eaſe than one of ſeven or e in the ordinary way, and ſides the Bucket may ha round Hole in the Bott with a Cover fitted to it l the Sucker of a Pump, th when the Bucket reſts on th Water, the Hole may open an the Bucket fill, and as ſoon a it is rais'd, the Cover ſtops i immediately, which prevents i from diving

Teeth may alſo be made on the outer Wheel, with a wooden Ledge, ſo falling upon it, that as the Man moves forward, it may ſtop, but when the Bucket is as high as is intended, then the Ledge bearing againſt the Teeth, ſtops the Bucket until you come to it, after the Manner of the Wheel of a *Watch*, *Clock* or *Jack*

To which may be adde that when the Bucket is up, Receiver may be at Hand, an a moveable Trough to ſlip un der the Bucket, that when th Cover is rais'd by a ſmall Cor faſtened to it on the Inſide, th Water may be receiv'd there by by this Means many Tu of Water may be drawn up a ſhort Time

WEATHER BOARDIN [in *Carpentry*] ſignifies th nailing up of Boards againſt Wall

Sometimes 'tis us'd to ſignify the Boards themſelves, when nail'd up

This Work is uſually done with Feather-edg'd Boards In plain Work they uſually nail the

Fig 2

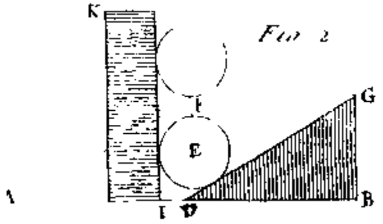


Fig 4

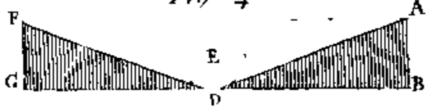
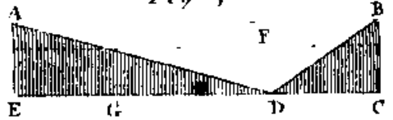


Fig 5



the thick Edge of one Board, an Inch or an Inch and a half over the thin Edge of another; but if the Work is to be ſomething extraordinary, they ſet an O G on the thick Edge of every Board

The Price] The Price of *Plain Weather Boarding* (*viz.* the fitting and nailing up the Boards) is from 8 *d* to 12 *d* the Square, according to the Length and Breadth of the Boards, and Conveniency of the Place

But if the lower, (*viz* the thicker) Edge of the Boards be wrought with an O G it may be worth 18 *d per* Square, for the Workmanſhip only

If the Workman find the Materials (*i e* Boards and Nails) it may be worth 12 or 13 *s per* Square, or about 1 *d* ½ *per* Foot

WEATHER TILEING is the covering the upright Sides of Houſes with Tiles

The Price] *Weather Tileing* is done in ſome Places at the ſame Price as other *Plain Tileing*, but in other Places they have more in Conſideration of Scaffolding for ſome Workmen ſay they have 4 *s per* Square for Workmanſhip only

WEDGE The Power of this Engine is put in Motion by Percuſſion or ſtriking; it is therefore to be firſt obſerv'd That the Centre of Percuſſion is that Point by which a Body, as a Beetle, &c. in its Motion ſtrikes with its greater Force another Body (as a Wedge) which oppoſes its Motion

That is, the Point A in the middle of the Wedge A D, juſt under the Centre of Gravity N, of the Beetle B A the Centre of Percuſſion, an the Line N A is its Line of Direction See *Plate*, *Fig.* 1.

And it is to be obſerv'd here as before, in the preceding Machines, that the greateſt Force or Blow is given, when it falls perpendicularly upon the Wedge, on which the Stroke or Force is apply'd, for 'tis evident, that if the Stroke or Force is applied at oblique Angles, as the Beetle E F, the Line of Direction of the Force N B, will not be parallel to the Central Line of the Wedge A I; nor will the Line of Direction of the Force E N, be parallel to the upper Surface of the Wedge, as in the former

Now, ſeeing that the Line of Direction N B is contrary to the Line of Direction N A D, 'tis evident that the Beetle F E apply'd at oblique Angles, has leſs Force on the Wedge I, than when apply'd at Right Angles, as the Beetle B A on the Wedge C

To underſtand the Power of the Wedge, one of the inclining Sides is to be conſidered as a horizontal Plain, and we muſt imagine, that by the Help of the inclin'd Surface, a Power ſhall raiſe a Weight, which without this Machine, could not ſo much as ſuſtain or bear it up

1. Let the Triangle D B C, right-angled at B, repreſent a Wedge, wherein let the angular Point D, repreſent the Point or Edge, and the Perpendicular

C, the Head at which the ower is to be apply'd

For the better underſtanding he Power of this Engine, the Length of its Baſe, as D B, and Height B C muſt be given or known, that thereby their Proportions to one another, may be known. See *Plate*, *Fig* 2

For the Analogy or Proportion is this :

As the Height of the Wedge
Is to the Baſe of the Wedge,
So is the Power apply'd at its Centre of Percuſſion, to the Weight that the Wedge will ſuſtain or bear up.

Which will immediately be demonſtrated, but 'tis to be noted, that in all Calculations of this Kind, the Surfaces of the horizontal Plane, whereon the Wedge ſlides, the Surfaces of the Wedge, the Surface of the Body to be rais'd, are ſuppos'd to be ſo very ſmooth, as to ſlide without Obſtruction or Difficulty

Again it muſt alſo be ſuppos'd, that the Weight E be hindred from going to A, by the perpendicular Plane H I K ; which however is to be ſuppos'd not to hinder the Wedge D C B from ſliding along the horizontal Plane A B, as 'tis driven or forc'd from B towards the Power apply'd at B, whoſe Line of Direction is parallel to the Horizon

Now if the Power apply'd at B, drives or forces the Wedge C D B regularly from B towards A, upon the horizontal Plane A B, it will cauſe the Weight E to aſcend by ſo regular a Motion, that its Centre of Gravity E will by its Aſcenſion generate the Right-Line F D, perpendicular to the Horizon, ſo that when the Point B ſhall become to D, the Point C to E, and the Point D to G, the whole Wedge C D B ſhall have chang'd its Place to E D G, and the Body E will be rais'd the whole Height of C B, the perpendicular Height of the Wedge.

Now if B B the Baſe, be = twice B C the Height, then the Power ſhall have mov'd the Line D B its whole Length, which is = twice C B, and therefore the Power to the Weight will be, as 1 is to 2 : That is,

As the Height C B 1,
Is to the Baſe D B 2.
So is the Power of one Pound apply'd by Percuſſion at B, to two Pound, the Weight of the Body E, rais'd to F

From hence it follows, that the more acute the Wedge is, the greater will its Effect be· becauſe G D the Velocity of the Power, will be great in Compariſon of D F, the Velocity of the Weight

When the Wedge is apply'd to cleave a Body, as A B C D, the Planes E F O I and G F O H, which make up the Wedge, being more inclin'd to each other, the Parts E G will therefore ſlide more eaſily

If the Plane E F O I be conſidered as a horizontal Plane, the other Plane G F O H will be an inclining Plane, wherefore the Reſiſtance of the upper Part of the Body A B D C, which is to be diſunited from the lower, may be accounted as a Weight whoſe Line of Direction is perpendicular to the lower or horizontal Part, and when a Power apply'd as aforeſaid with an additional Power for the Roughneſs of the Body, when irregular will have the Effect deſired. See *Plate*, *Fig* 4

It is alſo to be obſerv'd, that altho' the Power of a Blow or Stroke, is equal to a certain Weight, yet if that Weight is laid gently upon a Wedge, it will not have the ſame Effect in forcing it into a hard Body, as when the ſame Weight is communicated to it by a Blow

And it is alſo to be obſerv'd, that the Effect of Percuſſion will be the greater in Proportion as the Percutient or ſtriking Body is heavier and ſwifter that is to ſay, the heavier the Body is, with which the Stroke is given, the greater Effect it will have

Therefore,

If with a Body of ten Pound Weight, a Stroke be given in one Second of Time, that will raiſe 20 Pound Weight, the ſame Body being ſtruck in like Manner, will double the Force, that is, in half a Second of Time, it will raiſe 40 Pound Weight, which is double to the former

Hence it appears, that the Power of Percuſſion is proportionable to the Velocity of the Stroke.

If any ſhall object that they do not conceive how the Wedge is of any great Uſe in raiſing heavy Bodies, ſince there ſeems to be a reſiſting Plane neceſſary as K H I, which in many Caſes cannot be practicable and therefore of Conſequence the Wedge ſeems to be of little Uſe

But ſuch Perſons are miſtaken, for an heavy Body may be rais'd without a Plane perpendicular to reſiſt it.

As for Example, Suppoſe the Body E is to be rais'd to the Height of the Wedge F G, it is plain that if againſt the Wedge F D G, you place another Wedge, as A B D equal thereto, ſo as to work cloſe to each others Sides, and each Wedge being driven with equal Force, will raiſe the Body E the Height required. See *Plate*, *Fig* 4.

And as has been ſaid before, the longer or more acute the Angle of the Wedge is, the eaſier the Weight will be rais'd. This has been already prov'd, and therefore I ſhall not repeat it

It is likewiſe to be obſerv'd in this, as has been obſerv'd of other Mechanical Powers, that as much as is gain'd in Force, is loſt in Space and Time, becauſe the more acute a Wedge is made, the greater Length it muſt be to be equal in Height to another Wedge, whoſe Angle is leſs acute, or rather, whoſe Angle contains a greater Number of Degrees

That is, the Wedge A C D, whoſe Line A D C is leſs than the Line B D E, muſt be longer than the Wedge B D E, to be equal in Height thereto, for was the Wedge A D C to be no longer than the Wedge B D E, that is, G F D E, then it could not raiſe the Body higher than F See *Plate*, *Fig* 5.

Hence 'tis evident that DF muſt be continued to A, and DG to C, whereby it will raiſe the Body to the Height requir'd.

And ſince that tho' the Wedge ADC will move with leſs Force than the Wedge BDE, yet it requires more time, becauſe its Length CD is greater than DE

Therefore it is plain, that what is got in Force, is loſt in Space, as has been already prov'd in other Engines

WEIGHT is a Quality in natural Bodies, whereby they tend downwards, towards the Centre of the Earth

Or *Weight* may be defin'd to be a Power inherent in all Bodies, whereby they tend to ſome common Point, call'd the Centre of *Weight* or *Gravity*, and that with a greater or leſs Velocity, as they are more or leſs *denſe*, or as the Medium they paſs thro' is more or leſs rare

But there may yet be another Definition As in Effect one may conceive *Gravity* to be the *Quality*, as inherent in the Body, and *Weight* the ſame Quality exerting it ſelf, either againſt an Obſtacle or otherwiſe

Hence Weight may be diſtinguiſh'd like Gravity into *abſolute* and *ſpecifick*

Sir *I Newton* demonſtrates, that the *Weights* of all Bodies, at equal Diſtances from the Centre of the Earth, are proportionable to the Quantity of Matter that each contains

Whence it follows, that the Weights of Bodies have not any Dependance on their Forms or Textures, and that all Spaces are not equally full of Matter

Hence it follows, that the *Weight* of the ſame Body, is different on the Surface of different Parts of the Earth, by Reaſon that its Figure is not a Sphere, but a Spheroid

The Law of this Difference the Author gives in the following Theorem —The Increaſe of Weight as you proceed from the Equator to the Poles, is nearly of the verſed Sine of double the Latitude, or which amounts to the ſame as the Square of the Right Sine of the Latitude

WEIGHT [in *Mechanicks*] is any Thing that is to be raiſ'd ſuſtain'd or mov'd by a Machine, or any Thing that in any Manner reſiſts the Motion to be produc'd

In all Machines there is a natural Ratio between the *Weight* and the moving Power — If the Weight be increas'd, ſo muſt the Power too, that is, the Wheels, &c are to be multiply'd, and ſo the Time increas'd, or the Velocity diminiſh'd

WELDING *Heat* [in *Smithery*] a Degree of Heat which Smiths give their Iron in the Forge, when there is Occaſion to double up the Iron, and to weld a work in the doublings, ſo that the Iron ſhall grow into a Lump, thick enough for the Purpoſe

WELL [in *Building*] is a

Hole left in the Floor for the Stairs to come up thro'.

WELL, a narrow Opening of a cylindrical Form, made by digging in the Earth. Wells where they are not natural, are principally made, in order to have Water in thoſe Places where it is wanted

In digging for a Well, you muſt do it in a Place remote from Houſes of Offices, Stables, Dunghils, and other Places, which by their Stench may impart a very diſagreeable Taſte to the Water as for the Goodneſs of the Water, that depends upon the Nature of the Place where the Well is digged, for if the Earth be ſandy or black, or inclines to a Potters Clay, and white, ſlimy Soil, or to ſpeak more properly, if it has Flint and Sand together, then there is no doubt to be made but that the Water will be very good

On the contrary, if it be ſpungy, or has Chalk or Mud therein, it will not anſwer the Purpoſe, and happy are they who have Grounds endued with thoſe Qualities that are neceſſary for yielding good Water, otherwiſe there is no Remedy

There are ſeveral Perſons who have Houſes near Meadows, and have a mind to dig ſo Wells, believing they may ſave Money by making them in ſuch Places, and obſerving thoſe where Willows are planted, or elſe, where Reeds grow, whoſe Nature has an entire Tendency to Moiſture, they fix their Plan immediately there, and fancy a Well dug at ſuch a Place and with a ſmall Expence, cannot but be laſting; but they are much miſtaken, for tho' theſe Places are very moiſt, yet the Wells that are made there, are much more ſubject to dry up than others; and the Water is generally good for nothing

Wells muſt be always kept in Repair, the Labour is not great, and no further Care is to be had, than to cleanſe them once a Year, and that no Filth of any Kind be thrown into them

But in Oppoſition to the Opinion of thoſe who keep their Well covered in order to preſerve them clean, it may be affirm'd, that they cannot be kept too open, that the Air may have a free Paſſage, which ſubtilizes the Nature of the Water, and makes it much purer than otherwiſe it would be without this Help

If you would drink good Well Water, you muſt draw it often, for it is moſt certain, that the oftener Water is drawn, the leſs groſs the Parts will be that compoſe it, and conſequently it will be more conducive to your Health

If you would have Wells near the Sea, with freſh Water, dig a good large Ditch or Pit, a of about 100 Foot Diameter having firſt planted very lon Stakes or Piles, cleanſe it well throw out the Mud, beſide theſe Stakes, by the Help o which you defend it againſt the Tide, and when the Pit is dry and that there is no wet in it

yo

are to fix another Row of very long Piles, about ten Foot diſtant from the firſt, and likewiſe throw out the Mud, and this ſhould be done three or four times, till you come at freſh Water.

When by any of the before-mention'd Trials in the Article *Water*, a Place has been pitch'd upon that is proper to bore, you muſt provide your ſelf with a large Augar, that may be grafted at every five or ſix Foot; and having made a Hole in the Top of the Ground, where yon intend to bore, about three or four Foot wide, or more, to give Room for the Workmen to make the Experiment the better, then you may proceed, and when you have bor'd one Length of the Augar of four or five Foot, as aforeſaid, then graft on another Length, and ſo on, till you come down to the Water, ever and anon pulling out your Augar and cleanſing it, to examine what Soil you bore through

When you dig for a Well, great Care ought to be taken, not only in ſtewing the Sides, to keep the Earth from falling in upon the Workmen; but to take Care that the Effluvias of the Water (which if bad) do not hurt them; for it has been often found, that the Water which is under the Earth, hath many bad Qualities, and emits Vapours, which often ſtifle thoſe that work in the Well after it has been dug

To prevent which, the Ancients (as *Vitruvius* has it) were wont to let a Lamp gently down into it, and if it extinguiſh'd it they took it for an infallible Sign that the Water was bad

WHEEL [in *Mechanicks*] is a ſimple Machine, conſiſting of a round Piece of Wood, Metal or other Matter, turning round on an Axis

The *Wheel* is one of the principal *Mechanick* Powers, it has Place in moſt Engines, and indeed 'tis of an Aſſemblage of *Wheels* that moſt of our chief Machines are compos'd, as Mills, *&c*

Its Form is various, according to the Motion it is to have, and the Uſe it is to anſwer, and is accordingly diſtinguiſh'd into *ſimple* and *dented*

Simple Wheels are ſuch whoſe Circumference and Axis is uniform, and which are us'd ſingly, and without a Combination

Such are the *Wheels* of Carriages which are to have a double Motion, the one circular about their Axis; and the other rectilineal, by which they advance along the Road, *&c* which two Motions they appear to have, tho' in Reality they have but one, it being impoſſible that the ſame Thing ſhould move or be agitated two different ways at the ſame time

This one is a ſpiral Motion, as is eaſily ſeen by fixing a Piece of Chalk on the Face of a *Wheel*, ſo as it may draw a Line on a Wall, as the *Wheel* moves

The Line it here traces, is a

juſt Spiral, and ſtill the more curve as the Chalk is fix'd nearer the Axis

In Wheels of this Kind, the Height ought to be always proportioned to the Nature of the Animal that draws or moves them.

The Rule is, that the Axis and Load of the Wheel be of the ſame Height, with the Force that moves them; or elſe the Axis being higher than the Beaſt, Part of the Load will lie on him, or if it be lower, he will pull at a Diſadvantage, and muſt exert a greater Force

Dr *Wallis* and others have ſhewn, that to draw a Vehicle, *&c* over waſte uneven Places, it will be beſt to fix the Traces to the Wheels lower than the Horſe's Breaſt

The Power of theſe Wheels reſults from the Difference of the Radii of the Axis and Circumference

The Canon is this: As the Radius of the Axis is to that of the Circumference, ſo is any Power to the Weight it can ſuſtain hereby.

This is alſo the Rule in the Axis in *Peritrochio*; and the Wheel and the Axis in *Peritrochio*, See *Plate, Fig 6* are in effect, the ſame Thing, only in Theory it is uſually called by the former Name, and in Practice by the latter

Dented Wheels are thoſe whoſe Circumference, or elſe Axis, is cut in Teeth, by which they are rendred capable of moving and acting one on another, and of being combined together.

The Power of dented Wheels depends on the ſame Principle, as that of the ſimple one. The Difference is only that to the ſimple Axis in *Peritrochio*, which a compound Lever is to a ſimple one

Its Doctrine is compriſed in the following Canon, *viz. The* Ratio *of the Power to the Weight, in order for that to be equivalent to this, muſt be a* Ratio *compounded of the* Ratios *of the Diameter of the Axis of the laſt Wheel, to the Diameter of the firſt, and of the* Ratio *of the Revolutions of the laſt Wheel, to thoſe of the firſt in the ſame Time.*

But this Doctrine will deſerve a more particular Explication

1 Then if the Weight be multipled into the Product of the *Radii* of the Axis, and that Product be divided by the Product of the *Radii* of the Wheels, the Power required to ſuſtain the Weight will be found.

2 If the Power be multiplied into the Product of the *Radii* of the Wheels, and the *Factum* be divided by the Product of the *Radii* of the Axis; the Quotient will be the Weight which the Power is able to ſuſtain thus if the Power be be 22 ⅓ of a Pound, the Weight will be 6000 Pounds.

3 *A Power and a Weight being given to find the Number of Wheels, and in each Wheel, the* Ratio *of the Radius of the Axis to the Radius of the Wheel. So as that the Power being applied perpendicularly to the Periphery of the laſt Wheel.*

Wheel, may ſuſtain the given Weight.

Divide the Weight by the Power. Reſolve the Quotient into the *Factors* which produce it, then will the Number of *Factors* be the Number of *Wheels*; and the *Radii* of the Axis will be to the *Radii* of the *Wheels*, as *Unity* is to the ſeveral *Wheels*.

As ſuppoſe for Example, a Weight of 3000 Pound, and a Power of 60, which reſolves into theſe *Factors* 4,555 Four Wheels are to be made, in one of which the Radius of the Axis is to the Radius of the Wheel, as 1 to 4 In the reſt, as 1 to 5.

4 If a Power move a Weight by the means of two Wheels, the Revolutions of the ſlower Wheel, are to thoſe of the ſwifter, as the Periphery of the ſwifter Axis is to the Periphery of the Wheel which catches on it

5. If a Power move a Weight by means of divers Wheels, the Space paſs'd over by the Weight is to the Space of the Power, as the Power is to the Weight Hence it follows, that the greater the Power is, the faſter will the Weight be moved, and *vice verſa*

6. The Spaces paſs'd over by the Weight and the Power, are in a *Ratio* compounded of the Revolutions of the ſloweſt Wheel, to the Revolutions of the ſwifteſt, and of the Periphery of the Axis of that, to the Periphery of this

Hence, ſince the Space of the Weight and the Power, are reciprocally as the ſuſtaining Power to the Weight; the Power that ſuſtains a Weight, will be to the Weight, in a *Ratio* compounded of the Revolutions of the ſloweſt Wheel, to thoſe of the ſwifteſt, and of the Periphery of the Axis of that, to the Periphery of this.

7 *The Periphery of the Axis of the ſloweſt Wheel, with the Periphery of the ſwifteſt Wheel given, as alſo the* Ratio *of the Revolution of the one to thoſe of the other, to find the Space which the Power is to paſs over, while the Weight goes any given Length*

Multiply the Periphery of the Axis of the ſloweſt Wheel into the antecedent Term of the *Ratio*, and the Periphery of the ſwifteſt Wheel into the conſequent Term, and to theſe two Products, and the given Space of the Weight, find a fourth Proportional This will be the Space of the Power

Suppoſe, for Example, the *Ratio* of the Revolutions of the ſloweſt Wheel, to theſe of the ſwifteſt, to be as 2 to 7, and the Space of the Weight 30 Feet and let the Periphery of the Axis of the ſloweſt Wheel be to that of the ſwifteſt, as 3 to 8, the Space of the Power will be found to be 280

8 *The Ratio of the Peripheries of the ſwifteſt Wheel, and of the Axis of the ſloweſt, together with the* Ratio *of their Revolutions, and the Weight being given, to find the Power able to ſuſtain it*

Multiply both the Antecedents and the Conſequents of the given Ratio into each other, ıd to the Product of the Antecedents, the Product of the onſequents, and the given eight, find a fourth Propor-onal, and that will be the 'ower required

As ſuppoſe, for Example, ıe *Ratio* of the Peripheries . 13 that of the Revolutions , 2, and the Weight 2000, ıe Power will be found $214\frac{2}{7}$. After the ſame Manner may ıe Weight be found, the Pow- r and the *Ratio* of the Peripheries, &c being given

9 *The Revolutions the ſwift- Wheel is to perform, while he ſloweſt makes one Revolution, eing given, together with the pace, the Weight which is to e rais'd, and the Periphery the ſloweſt Wheel, to find he Time that will be ſpent in aiſing it*

Say, as the Periphery of the Axis of the ſloweſt Wheel is to the Space of the Weight given, o is the given Number of Revolutions of the ſwifteſt Wheel to a fourth Proportional, which will be the Number of Revolutions performed, while the Weight reaches the given Height

Then by Experiment determine the Number of Revolutions the ſwifteſt Wheel performs in an Hour, and by this divide the fourth Proportional found before, the Quotient will be the Time ſpent in raiſing the Weight.

The Power of the Wheel by its Axle

This Engine is of great uſe at the ſeveral Keys and Wharfs of *London*, in raiſing and taking up all manner of Goods of Burden, at their Loading and Unloading in and out of Ships, &c. where the Power applied is the Weight of Men who walk within the Wheel, and thereby raiſe the Weight required. See *Plate*, *Fig* 4.

If you obſerve this Machine, and conſider the Radius A O of the Wheel A B C D, with the Radius O G of the Axis, which move on their Centre O, it is plain, that it is nothing but a *Lever* of the firſt kind perpetually turned round, for A O is the Diſtance of the Power, O G, the Diſtance of the Weight, and the Centre O the *Fulcrum* And therefore,

If a Weight is raiſed by Means of ſuch a Wheel, with its Axle moving round its Centre, by a Power whoſe Line of Direction touches the Circumference of the ſaid Wheel, the Power will be to the Weight, as the Radius of the Axle is to the Radius of the Wheel.

Suppoſe the Weight E in the Figure is raiſed by means of the Wheel A B C D, with its Axle E O G moving round the Centre O, by a Power Z, whoſe Line of Direction Z A touches the Circumference of the Wheel, as a Tangent raiſed from the Point A of the Radius A O; the Power A will be to the Weight I, as the Radius of the Wheel A O, is to the Radius O G of the Axle

Let the Radius A O be = 10 Feet, the Radius O G = 1 Foot, and the Power applied at

A = 15 Pound Averdupois; then I ſay,

As the Radius of the Axle 1 Foot,

Is to the Radius of the Wheel 10 Feet,

So is 15 the Power applied to 150, the Weight at I, which is the Equipoiſe of the Power A required.

Again the Weight being en to find the Power.

As the Radius of the Whe 10 Feet,

Is to the Radius of the Axl 1 Foot,

So is 150 the Weight given, to 15 the Power required.

The OPERATIONS.

1 : 10 :: 15 . 150	10 : 1 : 150 : 15
10	1
1)150(150	10)150(15

From theſe Operations, 'tis plain, that as much as the Radius of the Wheel is greater than the Radius of the Axle, ſo much is the Power of the Force increaſed, always ſuppoſing the Line of Direction of the Power to touch the Circumference of the Wheel, as A Z, whereby the Line O A Z will always be the ſame, and a right Angle to whatever Point of the Circumference is applied, for were the Line of Direction otherwiſe applied, this would not hold. As for Inſtance.

Suppoſe the Power were applied at L, and its Line of Direction L K perpendicular to Horizon, then it is evident, that the Diſtance of the Power from the *Fulcrum*, would be but = K O; and ſince that K O is leſs than A O, it is plain that the Power is thereby diminiſhed, and made leſs than when applied at A as aforeſaid.

It being thus demonſtrated, that the Power of the Wheel and Axle is gain'd by the Difference of their reſpective Radius, it appears to be with this as with the other mechanical Powers, that whatever is gained in Force, is loſt in Time and Space.

This is very eaſily under ſtood; for as the Radius of th Axle makes but one Revol on in the ſame Time that Radius of the Wheel makes Revolution, 'tis evident, that Circumference of the Whe which is greater than the Ci cumference of the Axle, mu move with greater Force, a that proportionably to the D ference of their Radius

In this Example, the C cumference of the Axle is 3 2$\frac{1}{7}$ nearly, and the Circ ference of the Wheel = 3 nearly.

Now, if 31 $\frac{3}{7}$ be divide 3 $\frac{1}{10}$ nearly, the Quotient is 10; that is, the Circumferer of the Axle is contained 1 Times in the Circumference

t.

n Elliptical Wind-mill

Parent has conſidered
her, what Figure the Sails
Wind-mill ſhall have, ſo
o receive the greateſt Im-
ſe of the Wind, and he de-
ines it to be a Sector of an
ſis, whoſe Center is that
he vis or *Arbor* of the Mill,
the little Semi-Axis the
ight of 32 Feet As for the
ater, it follows neceſſarily,
n the Rule that directs the
l, to be inclined to the Axis
Degrees

n this Foot he aſſumes 4
h Sails, each of which is
f an Ellipſis, which he
ws will receive all the Wind,
loſe none, is the common
s do These four Surfaces
ltiplied by the Lever with
ich the Wind acts on one of
m, expreſs the whole Force
Wind has to move the Ma-
ie, or the whole Force the
ne has when in Motion

e ſame Manner of reaſon-
lied to a common Wind-
whole Sails are rectangu-
and their Height about 5
es their Breadth, ſhows
the Elliptical Wind-mill
bove 7 Times the Force of
ommon ones, which is a
igious Advantage, and
fore certainly deſerves to
he common Practice ſet
if ſo common a Practice
e eaſily changed

ſhews, that a Wind-mill
t elliptical Sails, would
ave more Force than one
our
would only have the ſame
e with the 4, ſince the four contain the whole Space of the Ellipſis as well as the 6.

But the Force of the ſix would be more than that of the four, in the *Ratio* of 245 to 231.

If it were deſired to have only two Sails, each being a Semi-ellipſis, the Surface would be ſtill the ſame, but the Force would be diminiſhed by near ⅓ of that with ſix Sails; by reaſon the greatneſs of the Sectors would much ſhorten the Lever with which the Wind acts.

The beſt Form and Proportion of Rectangular Wind-mills

But as elliptical Sails would be ſomething ſo new, that there is little reaſon to expect they will come into common uſe; the ſame Author has conſider'd which Form among the Rectangular ones will be the moſt advantageous, *i. e.* which the Product of whoſe Surface, by the Lever of the Wind, will be the greateſt

And by the Method, *De maximis et minimis*, he finds it very different from the common ones

The Reſult of this Enquiry is, that the Width of the Rectangular Sail, ſhould be nearly double its Height or Length, whereas the Height or Length are uſually made almoſt five Times their Width

Add to this, that as their Height or Length is the Dimenſion taken from the Centre of the Axis, the greateſt Dimenſions of the new Rectangular Sail, will be turned towards the Axis, and the ſmalleſt from it, which is quite contrary to the Poſition of the com[illegible]n Sails

The Force of a Wind-mill with 4 of theſe new Rectangular Sails, Mr *Parent* ſhews, will be to the Force of 4 elliptic Sails, nearly as 13 to 24 which leaves a conſiderable Advantage on the Side of the elliptic ones, yet will the Force of the new Rectangular Sails be nearly 4 Times as great as thoſe of the common ones

M *Parent* likewiſe conſiders what Number of the new Sails will be moſt advantageous, and finds that the fewer Sails, the more Surface there will be, but the leſs Force

The *Ratio* of the Force of a Wind-mill with ſix Sails, will be to another with four, nearly as 14 to 13, and the Force of another with 2, will be to that with 4, nearly as 13 to [illegible]

As to the common Wind-mill, its Force ſtill diminiſhes as the Breadth of the Sails is ſmaller, in Proportion to the Height Therefore the uſual Proportion of 5 to 1, is exceedingly diſadvantageous

The Uſes of this new Theory of Wind-mills are very obvious

The more Force a Wind mill has, the ſwifter it turns, the more it diſpatches, and the leſs Wind it needs

To this may be added, that on this Theory, one may have a Windmill, whoſe Sail ſhall be a deal leſs, and yet the Force a deal greater than in the common ones

WIND-MILL, a Mill driven or turned by the Wind, contrived for the overflowing and watering of *Land*.

Several Mills of this K have been uſed, ſuch as horizontal Wind-mill, which a Wheel with Buckets, or Sco fixed upon Chains, as alſo, by Wheel carrying the Water in Buckets, fixed thereun caſts the ſame forcibly from by the Swiftneſs of it Motio

But that is reputed the be made with vertical Sails, lik the ordinary Wind mills, on more in Number, but not f long, placed upon an Axis o a proportionable Length to th Length of the Vanes, the one End reſting on a hollow moveable Piece of Timber, that w move round over the Pump there is Occaſion to turn the Vanes, the other End reſtin on a Semi circle, in which ar ſeveral Notches or Stays, f that it may be placed as yo pleaſe, that be the Wind whic way it will, by the Motion c that or the Semi circle, yo will have it at the one Side o the Vanes or the other

Let the Pump over wh one End of the Axis reſts, placed in the Pit or Well, of which you intend to raiſe Water, and the Noſe or Mout of ſuch a Height, as you thin fit to convey the Water into Trough, which Pump may b made of what Diameter yo think convenient, according to the Strength of the Wind-mill and Height that the Water to be raiſed

The Trunk of the Pump ma be made round, or if yo would have it made large, th a Square may ſerve as well the Bucket muſt be always kept into the Level of the Water, which prevents much Trouble and Injury to the Work.

The Handle of the Pump muſt be extended in Length, to the Axis of the Wind-mill, which muſt be made crooked to receive and move the ſame, like to the Axis of a Cutler's Grind-ſtone, or *Dutch* Spinning Wheel, turned with the Foot, or the End of the Axis of the Wind mill may reſt on a Cylinder or Box, made moveable on the Top of the Pump itſelf, with the crooked Neck or End within the Cylinder, ſo that when you turn it any way, ſtill the End of the Axis is perpendicular over the Pump

A Channel alſo covered or open, muſt be to convey the Water out of the River into the Pit or Well, wherein the Pump ſtands, and care muſt be taken, hat the Handle or Rod of the Bucket, be ſo made, that it may, Swivel-like, turn any ay, as you turn your Wind-Vanes, without twiſting or otherwiſe injuring the Bucket, which Wind-mill or Machine, any reaſonable Gale of Wind, will raiſe a very great Quantity of Water proportionable to its Strength and Weight, with Eaſe, being made with a ſmall Charge, comparatively, and eing not compoſed of very many Parts, it requires the leſs epair, and is leſs ſubject to mage by violent Winds bout 30 Years ago, there was a Wind-mill erected near the *New-River*, between *London* and *Iſlington*, with ſix *Wings*, being the admirable Contrivance of that ingenious Architect Mr *Surrocole*, in order to convey Water from the lower Ponds, through Pipes under Ground, to a new one made on the Top of the Hill, conſiſting of an Acre of Ground, which ſerves ſucceſsfully to ſupply the great Increaſe of new Buildings of *London*, eſpecially to the Weſt-ward, but a ſudden Guſt of Wind, or rather a Whirlewind, blew it down about 20 Years ago however it was ſoon reſtored It was alſo on the 20th of *November* 1720, blown down again, by a terrible high Wind that then happened, but the Proprietors have not thought fit to put up the Sails again, but erected another Mill near it, both which are drawn by Horſes

WINDOWS, *q d Wind-doors*, are Apertures or open Places in the Side of an Houſe, to let in Air and Light

There are various Kinds and Forms of Windows, Wire Windows, Horn Windows, *&c*

Arch'd Windows, Circular Windows, Elliptical Windows, Square and Flat Windows, Round Windows, Oval Windows, Gothick Windows, Regular Windows, Ruſtick Windows, and Sky Lights

The chief Rules in regard to Windows, are,

1 That they be as few in Number, and as moderate in Dimenſions as may conſiſt with other due reſpects, in as much as all Openings are Weakenings

2. That they be placed at a convenient Diſtance from the Angles or Corners of the Building, becauſe that Part ought not to be open and enfeebled, whoſe Office is to ſupport and faſten all the reſt of the Building.

3. That Care be taken that the Windows are all equal one with another in their Rank and Order, ſo that thoſe on the Right Hand may anſwer to thoſe on the Left, and thoſe above be right over theſe below. For this Situation of Windows will not only be handſome and uniform, but alſo the Void being upon the Void, and the Full upon the Full, it will be a great Strengthening to the whole Fabrick.

As to their Dimenſions, Care is to be taken not to give them more or leſs Light than is needful, that is, to make them no bigger, nor leſs, than is convenient, therefore regard is to be had to the Bigneſs of the Rooms which are to receive the Light. 'Tis evident, that a great Room needs more Light, and conſequently a greater Window than a little Room, and *e contra*.

The Apertures of Windows in Middle-ſized Houſes, may be four and a half, or five Feet between the Jaumbs, and in greater Buildings ſix and a half, or ſeven Feet, and their Height may be double their Length at the leaſt.

But in high Rooms, or larger Buildings, their Height may be a Third, a Fourth, or Half their Breadth more than double their Length.

Theſe are the Proportions of the Windows for the firſt Story; and according to theſe muſt the upper Stories be for Breadth; but as for Height, they muſt diminiſh. The ſecond Story may be one third Part lower than the firſt, and the third one fourth Part lower than the ſecond.

As to the Price of making Windows.] Mr. *Leybourn* ſays, Window Frames are ordinarily agreed for by the Light, ſo that if a Window have four Lights, and it be double rabetted (as the Workmen call it) it may be worth 12 *s.* that is 3 *s.* a Light for Workmanſhip and Materials. But if the Builder find Timber and Sawing, then 1 *s.* a Light will be enough.

Tranſom Windows. Theſe Mr. *Wing* ſays, are worth making (for great Buildings) 1 *s.* 9 *d.* *per* Light, or 7 *s.* *per* Window. But ſome Workmen ſay they have 12, 14, 16 and 18 *d.* *per* Light.

Luthern Windows, ſays Mr. *Wing*, the making and ſetting up are valued from 9 to 14 *s.* *per* Window, according to their Bigneſs.

Some Workmen ſay (if they ſaw the Timber) they have commonly 20 *s.* *per* Window.

Shop Windows. Theſe Mr. *Leybourn* ſays, will be afforded at the ſame Rate as plain or batton'd Doors. See *Doors*.

The Price of Painting.] Mr. *Leybourn* ſays, the Price of

Painting is not uſually meaſured, but valued at 3 *d* 4 *d* or 6 *d per* Light, according to their Bigneſs, and Caſements, at Three Half-pence or Two-Pence *per* Piece, and Iron Bars at a Penny more, if very large

Windows, ſays M *le Clerc*, as well as Gates, differ both in their Bigneſs, and in their Architecture, the biggeſt are ſeen in Churches and Halls, *&c* and are uſually arched to a Semi-circle

The moderate ones frequently terminate in an Arch leſs than a Semi circle As to the ſmall ones, they are uſually long Squares, their Height being ſometimes double their Width, or very nearly ſo

Both the one and the other are made more or leſs ſimple, or more or leſs rich, according to the Place, and the Architecture of the Buildings where they are uſed

In the *Facade* or Front of a Building, the Windows ſhould be exactly perpendicular under one another, and to that End, Care muſt be taken, that they be all of the ſame Width, but in different Stories, their Height muſt be different, thoſe of the loweſt and uppermoſt Stories may be leſs high, as well as leſs adorned, than thoſe of the Middle, which are uſually for the Maſter's Story

The Width of Windows in reſpect to that of their Jaumbs, *i e* with reſpect to the Breadth of the Wall between Windows, may be as 3 to 4 in temperate Climates, like that of ours, or as 3 to 5 in Climates that are colder or more hot; or as 3 to 6 in Countries ſtill more expoſed to violent Heat or violent Cold, but the various Situations of a Building with regard to *Eaſt* and *Weſt*, will always occaſion a Variation in the Proportion of Windows themſelves

The Deſigns of Windows given us by *Vignola*, do very well, as reformed by M *d' Aviler*, in the Tranſlation he has made of that Author, but it is uſual to have Windows much leſs adorned, and we often make them without any Ornament at all, beſides a Plat-band around them, and that too in fine Buildings

Large Windows ſhould have a Corniſh that projects pretty much, to be a Shelter to thoſe who preſent themſelves at them; and in that Caſe, the Projecture ſhould be ſupported by two Conſoles, as well as the Reſt or leaning Place, that terminates the Window at Bottom,

The Conſoles of the Corniſh ſhould be as big at Bottom as at Top, that they may fall in regularly with the Jaumb and Chambranle

The Breadth of the Chambranle or Window Frame, may be a ſixth Part of that of the Window

Without the Chambranle is a Plat-band, ſerving it as an *Arriere-corps*, called a *Montant* or Window-poſts, which may have an equal Breadth with the Chambranle, or, on

Occaſion, a little leſs. It ſerves [illegible]cularly to place the Conſoles of the Corniſh upon

If the Corniſh be not ſupported upon Conſoles, this Plat-band ſhould be then narrower by one half, and without any Mouldings beſides thoſe that compoſe its Corniſh

The Conſoles that ſupport the Reſt or Bottom of the Window, ſhould be plac'd underneath the Chambranle, and be equal to it in Breadth, and the Wreathings may be made to run out on the Sides

The Height of theſe Conſoles muſt not exceed half that of the Opening of the Window at the moſt, nor fall ſhort of a third of that Opening, when the leaſt

They are uſually made narrower at Bottom than at Top, but in M *le Clerc*'s Opinion, it would be better to have them equally big

The Top of the *Perron* or Aſcent, frequently terminates the Bottom of theſe Conſoles

As for *Windows*, by Statute of 7 of Queen *Anne*, it is ordered as follows

Whereas it has been the Practice of Workmen to place Window Frames, and Door-caſes very near, and quite ranging with the Outſide Face of the Wall, whereby they are not only fully expoſed to Weather, and thereby decay ſooner, than thoſe that are ſheltered, by being placed at a moderate Diſtance within the Walls, but in time of Fire are more liable to be fired, whereby many Houſes may be deſtroyed, for Prevention of ſuch Practice, it is enacted, that after the firſt Day of *June* 1709, no Door Frame, or Window Frame of Wood, to be fixed in any Houſe or Building within the Cities of *London* and *Weſtminſter*, or their Liberties, ſhall be ſet nearer to the Outſide Face of the Wall than 4 Inches, nor ſhall any Brick-work bear, or be placed upon Timber, or any Sort of Brick-work, excepting upon Plank and Piles where Foundations are bad, on Pain of three Months Impriſonment, without Bail or Mainprize

But by a Statute made in the 11th of King *George* I it is made lawful to place Brick work upon, or over Door Caſes and Windows (provided that the Weight thereof is diſcharged by Arches turned over them) or on Lentils, Breaſt Summers, Story Poſts, or Plates, where required, for the Convenience of a Shop or Shops only

WITHS Theſe are uſed by Thatchers, to bind their Thatching Rods to the Rafters

They are uſually ſold at *6 d* the Hundred, and one Hundred of them will do about 3 Square of Thatching, they uſing about 33 or 34 Withs, and as many Thatching Rods (which are of the ſame Price with the Withs) in a Square, for they bind down their Straw at every Foot or thereabouts, *viz* at every other Lath (for they lath but two Laths in a Foot) and each Courſe of Thatching (bound down with one Length of Rods) is about three Foot in Breadth

WOOD. Great Precautions are to be uſed in buying of Wood; the Situation of the Place muſt firſt be conſidered. Secondly, The Merchant ought to be perfectly acquainted with the Nature and Quality of it; to obſerve how the Trees are furniſhed, and to ſee that they are thick enough for the Places and Uſes they are deſign'd for He ought alſo to have great Regard to the Bargain he makes, in reſpect to the Time of Payment, that he may make his Money of his Goods, and that he may meet with no Interruption in carrying them off the Ground

Sometimes the Seller reſerves to himſelf a Number of young Standards for Growth, which are to be mark'd, and therefore the Buyer ſhould make it Part of his Bargain, that in Caſe any of them ſhould happen to be bruis'd or broken by Accident, he is not to ſtand to and be anſwerable for the Damage that way, or otherwiſe done by the Workmen by Malice or Want of Care, for which the Seller muſt call them to an Account

The Merchant likewiſe ought to covenant for a reaſonable Price to clear the Place of the Wood he buys; and that as Woods do not always ſtand upon or near High-ways, and that many Times there is a Neceſſity they ſhould be carried away over other Peoples Grounds, the Buyer ought to oblige the Seller to procure him free Paſſage for them to the Port, or to which Place he would convey them, without any Moleſtation or Hindrance

It would be tedious to enumerate the many Articles neceſſary to be agreed in ſuch Bargains or Contracts, that is to be left to every one's Prudence and Experience in that way of Dealing

As for *Forreſt* or *Timber-trees*, which are thoſe that are ſuffered to grow, according to Notion, from 40 to 200 Years; to underſtand theſe aright as they are ſtanding, is very different, and more difficult than that of Under-wood, in order to which, the Buyer muſt firſt examine the Nature of the Ground where the Forreſts are ſituated, the Sizes of the Trees, and Uſes they are deſigned for.

There are Forreſts which the *French* call *Pleine Futages*, wherein the Trees ſtand ſo thick, that the Sun cannot penetrate into them, and are ſituated in a good Soil Now the Wood had from thence is always of a very tender Nature, by reaſon of the continual Shade which makes it ſo, and is only proper for Joinery Work.

But if the Ground where the Forreſt grows is ſandy and ſtony, or elſe gravelly, or if the Trees grow in Hedges, and are fully expoſed to the Sun, then you need not heſitate to purchaſe the Timber for Carpentry-work; for the Wood will be hard, and ſo fit for that Uſe.

The uſual Time of cutting

down Wood, is from *Martinmas* to the End of *February*; and many have ſtrenuouſly contended that it ought to be done in the Wane of the Moon, but it is well known, that the Influences of that Luminary are not efficacious enough to work many of the Effects that are aſcrib'd to it, upon ſublunary Things.

He who buys Wood or Timber-Trees, muſt take Care, if they are not very numerous, to obſerve their Tallneſs and Thickneſs, and not content himſelf with the bare View of them in that reſpect, but make uſe of a Cord to meaſure, and he muſt likewiſe obſerve the Branches, and well weigh what they may yield, and write down a Computation of the whole, that he may take the beſt Meaſures he poſſibly can

He ſhould have Somebody with him, and beginning at the Foot, meaſure two Fathom upwards, and when that is done, he may judge of the reſt by his Eye proportionably, and ſo adding the whole together, he will very near aſcertain thereby the Height of the Tree

To know the Thickneſs of a Tree, take a Cord or Line, with which encompaſs the Tree; and that if it be ſix Foot about, fold the Cord into three equal Parts; take off one, and folding the other two remaining ones into 12, in order to take off one Part more; when you have done that, fold the Remainder into four Parts, and you have no more to do than to meaſure the Length thereof, and that will ſhew the Thickneſs of each Part of the Tree

WREATHED Columns are uſually made very rich, and ſays M *le Clerc*, ought never to be uſed, but in Places of Diſtinction, as in Altars, Tombs, Salons, and other Places where Magnificence is required

They ſhould never be uſed to ſupport either Walls or Vaults, or any other conſiderable Burden, by reaſon of their Weakneſs, nor ſhould any thing be laid upon them, beyond a plain, ſlight and delicate Entablature For tho' they appear by their Circumvolutions to have leſs Delicacy than the common Columns, yet in Effect they have leſs Solidity

WYDRAUGHT, a Water-Courſe or Water-Paſſage, properly a Sink or Common-Sewer.

X

XYSTOS } XYSTUS } among the ancient *Greeks*, was a Portico of uncommon Length, either open or covered, where the *Athletæ* practiſed Wreſtling and Running The Word is derived from *Xyon*, *Gr* to poliſh, it being their Cuſtom to anoint their Bodies with Oil before the Encounter, to prevent their Antagoniſts from taking hold of them

The *Romans* too had their *Xyſtus*, which was a long Iſle or Portico, ſometimes roofed over, and other times open, and ranged on each Side with Rows of Trees forming an agreeable Proſpect for the People to walk in.

Y

YARD. *A TABLE ſhewing what Number of odd Feet in a Yard ſuperficial comes to, for any Price by the Yard, from one Farthing* per *Yard, to* 5 l

			1			2			3		
Superficial Feet			*s*	*d*	*q pts*	*s*	*d*	*q pts*	*s*	*d*	*q pts*
The Price of the Yard	Pounds	1	2	2	2,67	4	5	1,33	6	8	0,00
		2	4	5	1,33	8	10	2,67	13	4	0,00
		3	6	8	0,00	13	4	0,00	20	0	0,00
		4	9	10	2,67	17	9	1,33	26	8	0,00
		5	12	1	1,33	23	2	2,67	33	4	0,00
	Shillings	1	0	1	1,33	0	2	2,66	0	4	0,00
		2	0	2	2,66	0	5	1,33	0	8	0,00
		3	0	4	0,00	0	8	0,00	1	0	0,00
		4	0	5	1,33	0	10	2,66	1	4	0,00
		5	0	6	2,66	1	11	1,33	1	8	0,00
		6	0	8	0,00	1	14	0,00	2	0	0,00
		7	0	9	1,33	1	6	2,66	2	4	0,00
		8	0	10	2,66	1	9	1,33	2	8	0,00
		9	1	0	0,00	2	10	0,00	3	0	0,00
		10	1	1	1,32	2	12	2,66	3	4	0,00
	Pence	1	0	0	0,44	0	0	0,89	0	0	1,33
		2	0	0	0,89	0	0	1,78	0	0	2,66
		3	0	0	1,33	0	0	2,67	0	1	0,00
		4	0	0	1,77	0	0	3,54	0	1	1,33
		5	0	0	2,22	0	1	1,43	0	1	2,66
		6	0	0	2,66	0	1	2,32	0	2	0,00
		7	0	0	3,10	0	1	3,21	0	2	1,33
		8	0	0	3,55	0	2	0,10	0	2	2,66
		9	0	1	0,00	0	2	0,99	0	3	0,00
		10	0	1	0,44	0	2	1,88	0	3	1,33
		11	0	1	0,89	0	2	2,77	0	3	2,66
	Farth	1	0	0	0,11	0	0	0,22	0	0	0,33
		2	0	0	0,22	0	0	0,44	0	0	0,67
		3	0	0	0,33	0	0	0,66	0	0	1,00

			4			5			6		
Superf. Feet.			s	d.	q pts	s	d	q pts	s	d	q pts
The Price of the Yard.	Pounds	1	8	10	2,67	11	1	1,33	13	4	0,00
		2	17	9	1,33	22	2	2,67	26	8	0,00
		3	26	8	0,00	33	4	0,00	40	0	0,00
		4	35	6	2,67	44	5	1,33	53	4	0,00
		5	44	5	1,33	55	6	2,67	66	8	0,60
	illings	1	0	5	1,33	0	6	2,66	0	8	0,00
		2	0	10	2,66	1	1	1,33	1	4	0,00
		3	1	4	0,00	1	8	0,00	2	0	0,00
		4	1	9	1,33	2	2	2,66	2	8	0,00
		5	2	2	2,66	2	9	1,33	3	4	0,00
		6	2	8	0,00	3	4	0,00	4	0	0,00
		7	3	1	1,33	3	10	2,60	4	8	0,00
		8	3	6	2,66	3	5	1,33	5	4	0,00
		9	4	0	0,00	5	0	0,00	6	0	0,00
		10	4	5	1,33	5	6	2,60	6	8	0,00
	Pence	1	0	0	0,44	0	0	2,22	0	0	2,6
			0	0	3,54	0	0	0,4	0	1	1,3
		3	0	1	1,32	0	1	2,68	0	2	0,0
		4	0	1	3,10	0	2	0,88	0	2	2,6
		5	0	2	0,87	0	2	3,10	0	3	1,33
		6	0	2	2,64	0	3	1,3	0	4	0,00
		7	0	2	0,42	0	3	3,64	0	4	2,66
		8	0	3	2,20	0	4	1,76	0	5	1,3
		9	0	3	0,93	0	4	3,98	0	6	0,0
		10	0	4	1,76	0	5	2,20	0	6	2,6
		11	0	4	3,53	0	6	0,42	0	7	1,33
	Farth	1	0	0	0,44	0	0	[illegible]	0	0	0,67
			0	0	0,88	0	0	1,10	0	0	1,33
		3	0	0	0,33	0	0	[illegible]	0	0	2,00

Explanation of this Table.

Firſt, at the Head of the Table are the odd Feet contained in a Yard ſuperficial, beginning at one Foot, and ending at a Yard

At the Bottom of the Table you have the Number of Feet in a cubical Yard, numbred by 3, 6, 9, *&c* to a Yard ſolid

In the firſt Column on the left Hand, is placed the Price of a Yard, from one Farthing to 5 *l per* Yard, and in the other Columns under the odd Feet, is the Price in Shillings, Pence, Farthings, and hundred Parts of a Farthing, that any Number of odd Feet come to

The Uſe of the Table

EXAMPLE 1.

At 8 d per *Yard, what comes 6 Feet to ?*

Look for 8 *d* in the firſt Column, and under 6 Feet in the Angle of Meeting, you will find 00 *s* 5 *d* 1 *q* 33; that is, 00 *s* 5 *d* ¼ 1 Farthing and 33 hundred Parts of a Farthing, which is the Price or Value of 6 Feet, at 8 *d* the Yard ſuperficial Meaſure.

EXAMPLE 2

At 5 s 4 d ¼ *a Yard, what comes* 8 *Feet to ?*

	s.	*d*	*q pts*
8 Foot at 5 *s.* is	4	5	1,33
8 Foot at 4 *d.* is	0	3	2,20
8 Foot at ¼ is	0	0	1,76
	4	9	1,29

Z

ZOCCO
ZOCCOLO
ZOCLE
SOCLE
[*in Architecture*] is a ſmall Kind of Standing or Pedeſtal; being a low Square Piece or Member ſerving to ſupport a Buſto, Statue, or the like, that there is Occaſion to be rais'd.

The Word is *Italian*, form'd from *Soccus*, a Sandal, or high Shoe

ZOCCO
ZOCLE
alſo ſignifies a low Square Member ſerving to ſupport a Column or other Part of a Building, inſtead of a Pedeſtal Baſe, or Plinth

A continued ZOCLE is a kind of continued Pedeſtal whereon a Structure is raiſed; but having no Baſe or Corniſh

ZOOPHORUS
ZOOPHOROS
[*in the ancient Architecture*] is the ſame Thing with the *Frieze* in the modern.

It was thus called in the *Greek*, becauſe anciently adorned with the Figures of Animals from Ζῶον, an Animal, and φέρω, a Bear

ZOOPHORICK Column, is a Statuary Column, or a Column that bears and ſupports the Figure of an Animal

FINIS

			7			8			9		
Supert Feet			s	d	q pts	s	d.	q pts	s	d	q pts.
The Price of the Yard	Pounds	1	15	6	2,67	17	9	1,33	20	0	0,00
		2	31	1	1,33	35	6	2,67	40	0	0,00
		3	46	8	0,00	53	4	0,00	60	0	0,00
		4	62	2	2,67	71	1	1,33	80	0	0,00
		5	77	9	1,33	88	10	2,66	100	0	0,00
	Shillings	1	0	6	1,33	0	10	2,66	1	0	0,00
		2	1	9	2,67	1	9	1,33	2	0	0,00
		3	2	4	0,00	2	8	0,00	3	0	0,00
		4	3	1	1,33	3	6	2,67	4	0	0,00
		5	3	10	2,67	4	5	1,33	5	0	0,00
		6	4	8	0,00	5	4	0,00	6	0	0,00
		7	5	5	1,33	6	2	2,67	7	0	0,00
		8	6	2	2,67	7	1	1,33	8	0	0,00
		9	7	0	0,00	8	0	0,00	9	0	0,00
		10	7	9	1,33	8	10	2,66	10	0	0,00
	Pence	1	0	0	3,10	0	0	3,55	0	1	0,00
		2	0	1	2,20	0	1	3,10	0	2	0,00
		3	0	3	4,40	0	2	2,65	0	3	0,00
		4	0	3	3,50	0	3	2,20	0	4	0,00
		5	0	4	2,60	0	4	1,75	0	5	0,00
		6	0	5	1,70	0	5	1,30	0	6	0,00
		7	0	6	0,80	0	6	0,85	0	7	0,00
		8	0	6	3,90	0	7	0,40	0	8	0,00
		9	0	7	3,10	0	8	0,95	0	9	0,00
		10	0	8	2,10	0	9	0,50	0	10	0,00
		11				0	10	0,05	0	11	0,00
	Farth	1	0	0	0,77	0	0	0,88	0	0	1,00
		2	0	0	1,54	0	0	1,76	0	0	2,00
		3	0	0	2,[illegible]	0	0	2,66	0	0	3,00